

THE COMPLETE CRUMB

VOLUME 17

**THE LATE 1980S:
CAVE WIMP
MODE O'DAY, ALINE 'N' BOB
& OTHER STORIES, COVERS, DRAWINGS**

FANTAGRAPHICS BOOKS

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FANTAGRAPHIC

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c Reynolds

Paul Baresh

by R. Crumb

th & Kim Thompson

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CONTENTS

| | |
|---|-----|
| Introduction by R. Crumb | iii |
| <i>Weirdo</i> #22 (Spring 1988) | |
| "Menstrues are Made of This" | 1 |
| <i>Weirdo</i> #23 (Summer 1988) | |
| "Alina 'n' Bob In Our Lovely Home" (in collaboration with Alina Kominsky-Crumb) | 3 |
| <i>Weirdo</i> #24 (Winter 1988-89) | |
| "Gary's Jam" | 14 |
| <i>Weirdo</i> #25 (Winter 1988-89) | |
| "The Adventures of 'Wichita' the Rat Dancer" | 16 |
| <i>Weirdo</i> #25 (Summer 1989) | |
| "I'm Grateful! I'm Grateful!" | 23 |
| <i>Weirdo</i> #26 (Fall 1989) | |
| "Peuple... Ya Gotta Love 'Em!" | 28 |
| <i>Weirdo</i> #27 (Spring 1990) | |
| "Mode O'Day" | 31 |
| <i>Zap</i> #12 (1989) | |
| "Dave Wimp" | 42 |
| <i>Zap</i> #12 (1989) | |
| "Rotten to the Core" (in collaboration with S. Clay Wilson, Victor Moscoso, Spain Rodriguez, Rick Griffin, Robert Williams and Gilbert Shelton) | 53 |
| <i>Premiere Magazine</i> Vol. 4 #6 (April 1991) | |
| "R. Crumb, 'The Old Outsider,' Goes to the Academy Awards" | 55 |
| Color section | |
| "Ode To Harvey Kurtz" (<i>Harvey Kurtzman's Strange Adventures</i> , 1990) | 59 |
| <i>Weirdo</i> #22 cover | 61 |
| <i>Weirdo</i> #23 cover | 62 |
| <i>Weirdo</i> #24 cover | 63 |
| <i>Weirdo</i> #25 cover | 64 |
| <i>Weirdo</i> #26 cover | 65 |
| <i>Weirdo</i> #27 cover | 66 |
| <i>Jf</i> #1 cover (1990) | 67 |
| <i>Jf</i> #2 cover (1991) | 68 |
| <i>Jf</i> #3 cover (1991) | 69 |
| <i>Screen</i> #1,076 cover (Oct. 16, 1989) | 70 |
| <i>Screen</i> #1,166 cover (July 8, 1991) | 71 |
| <i>Best Jay Comics</i> cover (1988) | 72 |
| <i>Star</i> Vol. 2 No. 3 cover (1991) | 73 |
| <i>R. Crumb Draws the Blues</i> cover (1992) | 74 |
| <i>Unused The Complete Crumb Comics</i> Vol. 3 cover (1988) | 75 |
| Kurt Vonnegut's <i>serigraph</i> (1991) and similar illustration drawn in exchange for records (1991) | 76 |
| <i>Le Monde</i> Selects Crumb's exhibition invitation (1992) | 77 |
| <i>Nightmare Alley</i> silk-screen print (1990, in collaboration with Bill Griffith, Art Spiegelman, Terry Eastman, Jay Lynch, Joe Coleman, Charles Burns, Willy Mendel, Carol Lay, Raydon Kyeim, Steve Spencer, Simon Deitch and Kim Deitch) | 78 |
| Miscellaneous illustrations | |
| Birthday card for Sophie Crumb (1990) | |
| Self-portrait (1990) | |
| <i>Jf</i> #3 back cover (1991) | 79 |
| Miscellaneous illustrations | |
| <i>28 Quarterly</i> Vol. 1 No. 4 cover (1989) | |
| "Tell Hound On My Trail" <i>serigraph</i> (1990) | |
| <i>Marilyn Monroe's T</i> record back cover (1991) | |
| <i>Marilyn Monroe's CD artwork</i> (1991) | 80 |
| Miscellaneous illustrations | |
| <i>L'Argus des Musiciens</i> cover (1992) | |
| Paris Museum au Faubourg concert poster (1992) | |
| <i>Co Co Colinda</i> CD cover (1991) | |
| <i>Superbeats</i> record label (1989) | 81 |
| Miscellaneous illustrations | |
| <i>Canaline's LaughTrack</i> cover (May 1990) | |
| <i>Screen</i> #1,024 cover illustration (Oct. 12, 1988) | |
| <i>Screen</i> #1,040 cover illustration (Feb. 6, 1989) | |
| <i>Screen</i> #1,059 cover illustration (June 15, 1989) | 82 |
| <i>Whole Earth Review</i> No. 61 (Winter 1988) | |
| "A Short History of America" with epilogue | 83 |
| <i>Vies De Saule</i> portfolio (1991) | 83 |
| Misc. illustrations | |
| <i>Restaurant Le Mirocassier</i> (1991) | |
| <i>La Ferme De Cestach</i> (1992) | 94 |

| | |
|---|-----|
| Flyer for 20 th Anniversary <i>Zap Comics</i> party (1988, in collaboration with Spain Rodriguez, S. Clay Wilson and Victor Moscoso) | 95 |
| Three advertisements for Goodstuff Restaurant | 96 |
| Twenty illustrations for <i>L'Argus des Musiciens</i> (1992) | 98 |
| Flyer for Alina Kominsky-Crumb birthday party (1988) | 100 |
| Birth announcement for Anna Beth Olson Aron (1983) | 101 |
| Misc. greeting card illustrations and designs | |
| Birth announcement for Molly Courtney Weinberg (1989) | |
| Birth Announcement (1987) | |
| Holiday card for McNamara family (1990) | |
| Holiday card for Crumb family (1991) | |
| Anniversary card for Reardon family (1990) | |
| Holiday card for McNamara family (1988) | 102 |
| Zoony & Trex wedding announcement (1988) | 104 |
| Miscellaneous illustrations | |
| Mitchell Brothers logo (1990) | |
| Western Bike Shop illustration (1990) | |
| KCSWQI radio station logo (1991) | |
| Weyli music company logo (1990) | |
| Advertisement for Dimitri Shipounoff (1991) | |
| Illustration for <i>Anything for Money</i> screenplay (1983) | 105 |
| Miscellaneous illustrations | |
| Promotional illustration (1989) | |
| Emile Vacher portrait (1989) | |
| Don Donahoe postcard illustration (1989) | 106 |
| Miscellaneous illustrations | |
| R. Mored Cajon Band illustration (1992) | |
| Pouvu Que Ca Mousse illustration (1992) | |
| <i>War News</i> logo (1991) | |
| Birth announcement illustration (1988) | |
| Arcade Gallery exhibition invitation (1991) | 107 |
| Miscellaneous illustrations | |
| Anniversary card (1992) | |
| Portrait illustration (1989) | |
| Flyer for Robert Leathers (1989) | 108 |
| Miscellaneous illustrations | |
| <i>Wipe Comics</i> (unpublished) cover (1992) | |
| Illustration for <i>Sam</i> screenplay (1988) | |
| <i>Ricki Ram's 3-D</i> cover (1990) | |
| <i>Mode O'Day Beach</i> cover (1990) | 109 |
| Miscellaneous New Yorker illustrations | |
| Alan Derabornia (unpublished, 1992) | |
| Woody Guthrie (July 13, 1992) | |
| H.C. Westermann (April 8, 1991) | |
| Frank Zappa (Nov. 11, 1991) | 110 |
| Miscellaneous illustrations | |
| Leslie Sternberg portrait (1989) | |
| Editorial cartoon (1988) | 111 |
| Miscellaneous portraits of women (1988-1990) | |
| Miscellaneous self-portraits | |
| Carlson & Turner calendar illustration (1989) | |
| <i>Photographs</i> catalog cover illustration (1992) | 114 |
| Miscellaneous self-portraits | |
| <i>New Yorker</i> illustration (June 26, 1989) | |
| MTV advertisement (1990) | |
| <i>The Face Behind the Laughter</i> illustration (1988) | 115 |
| Miscellaneous self-portraits | |
| Self-portrait (1982) | |
| Self-Portrait (1991) | |
| "Social Sketch of the Week" from <i>Jf</i> #2 (1991) | 116 |
| "Bo Bo Bolinsky Relaxing On a Saturday Afternoon" from <i>Jf</i> #3 (1991) | 117 |
| "Helping the Amazon Put Her Pajamas On" from <i>Jf</i> #2 (1991) | 118 |
| "Don't Try to be Witty... Or Clever..." from <i>Jf</i> #2 (1991) | 119 |
| <i>Bikini Bowls 3-D</i> back cover (1991) | 120 |
| Miscellaneous illustrations | |
| "it's Kinda Negative" (1989) | |
| Illustration for <i>Carole Sobocinski</i> (1992) | |
| Illustration from "What Superman Means To Me," <i>Screen</i> #12 (June, 1989, in collaboration with Harvey Pekar and Gary Dunn) | 121 |
| Miscellaneous illustrations | |
| Illustration for <i>Whole Earth Review</i> No. 60 (Fall 1988) | |
| Pleasant drawing (1989) | |
| Letter and drawing to Peter Bagge from <i>Neat Stuff</i> #13 (Dec., 1989) | 123 |

INTRODUCTION

IN THE LATE 1980S I WAS STILL INVOLVED IN *WEIRDO* MAGAZINE, A VENTURE WHICH LASTED 28 ISSUES, FROM SPRING, '81 TO SUMMER, '83, WAS STILL CONTRIBUTING TO *ZAP COMIX*, WHICH SEEMS TO LIVE ON AND ON, WITH THE SAME GANG OF AGING ARTISTS, MINUS THE ONE WHO DIED (RICK GRIFFIN) AND WAS REPLACED (PAUL MANRIDES), THOUGH IT APPEARS ONLY INFREQUENTLY (LIKE ONCE EVERY FEW YEARS), AND, IN 1987, I HAD BEGUN A NEW TITLE, *HUP*. I'D DECIDED TO RETURN TO MAKING COMICS THAT WERE COMPLETELY MY OWN WORK, NONE OF THE CONTENTS OF THE FOUR ISSUES OF *HUP* WILL BE REPRINTED IN THE *COMPLETE CRIMB* SERIES, AS THE PUBLISHERS HAVE DECIDED TO MAKE A SEPARATE BOOK OF ALL OF THEM.

THIS VOLUME CONTAINS WHAT, IN MY HUMBLE OPINION, ARE TWO OF THE BEST CONCEIVED, MOST COMPLEX STORIES I EVER DREW; *CAVE WIMP* AND *THE LAST MODE O'DAY*. COMPOSING PLOT LINES FOR STORIES WAS NEVER ONE OF MY STRONG POINTS. I ALWAYS PREFERRED TO MORE OR LESS MAKE IT UP AS I WENT ALONG AND LET IT RESOLVE ITSELF AT THE END. THESE TWO STORIES ARE MORE TIGHTLY PLOTTED AND "LAYERED" THAN I HAD BEEN CAPABLE OF BEFORE (OR POSSIBLY SINCE). THERE'S A REASON WHY THIS HAPPENED AT THAT PARTICULAR TIME, WHY I SUDDENLY ACQUIRED THIS HIGHER LEVEL OF STORY-TELLING SKILL. IT WAS NOT SOMETHING I INTENTIONALLY SET OUT TO DO. I WAS PUSHED INTO IT BY CIRCUMSTANCES THAT I ALLOWED TO CARRY ME ALONG, AS USUAL.

IT WAS ALL ON ACCOUNT OF I STARTED HANGING OUT AT THE O'FARRELL THEATRE IN SAN FRANCISCO, ONE OF THE CITY'S MORE NOTORIOUS PORNO/STRIP JOINTS, BUT DIFFERENT FROM MOST SUCH PLACES IN THAT IT WAS NOT OWNED BY MAFIOSO THUGS. THE O'FARRELL WAS OWNED AND OPERATED BY THE MITCHELL BROTHERS, JIM AND ARTIE, PORNO ENTREPRENEURS WITH HIPSTER-BOHEMIAN OVERTONES GOING BACK TO THE IDEALISTIC DAYS OF THE "SEXUAL REVOLUTION" OF THE 'SIXTIES, A TIME WHEN THE SEX INDUSTRY AND THE "COUNTER CULTURE" SORT OF MET AT THE CROSSROADS. BACK THEN I KNEW MANY YOUNG WOMEN FROM "GOOD" BACKGROUNDS WHO WORKED FOR A TIME AS MODELS FOR SOFT-AND-HARDCORE SEX MAGAZINES, AS TOPLESS DANCERS, STRIPPERS, "ESCORTS", MASSEUSES, EVEN AS OUT-AND-OUT PROSTITUTES. IT WAS A WAY TO MAKE A LIVING THAT WAS ACCEPTABLE IN THE "YOUTH CULTURE", EXCEPT BY SOME—BUT NOT ALL—FEMINISTS.

WHAT WAS I DOING HANGING AROUND AT THE O'FARRELL THEATRE, YOU MIGHT ASK. YES, THERE WERE BEAUTIFUL, SEXY WOMEN, BUT WATCHING THEM DO THEIR STAGE ACTS HONESTLY DIDN'T WORK FOR ME. ACTUALLY, FOR ME THEIR ROUTINES WERE DISTURBING, TROUBLING, BRINGING INTO VIVID FOCUS THE GROTESQUE ABSURDITY OF HUMAN SEXUALITY. I COULDN'T IMAGINE HOW ANYONE COULD BE AROUSED BY THE GYRATIONS THOSE WOMEN WENT THROUGH ON STAGE, OR THE LAP DANCING, OR ANY OF IT. STILL, I WAS FASCINATED BY THE WHOLE

SCENE THERE.

THE MITCHELL BROTHERS WERE CONSTANTLY INVOLVED IN LEGAL AND POLITICAL BATTLES WITH THE CITY GOVERNMENT AND THE POLICE DEPARTMENT, WHO WERE ALWAYS TRYING TO SHUT THEM DOWN FOR ONE REASON OR ANOTHER. JIM MITCHELL WOULD GO ON AND ON ABOUT THE ROTTEN HYPOCRITES WHO RAN THE TOWN. HE WAS VERY WORDILY WISE, SEEMED TO KNOW HOW EVERYTHING WORKED BEHIND THE SCENES, A SAVVY, ARTICULATE LITTLE SMART-ASS, AND PRETTY ADEPT AT FIGHTING CITY HALL. ARTIE WAS THE MAD-MAN OF THE TWO BROTHERS, HYPER-ACTIVE, WITH A TEXT-BOOK CASE OF "SATYRIASIS." HE TOOK A PASSIONATE INTEREST IN THE GIRLS, IN THE HIRING PROCESS, AND SPENT A LOT OF TIME RELATING TO THEM. AMAZINGLY, THEY MOSTLY SEEMED TO LIKE ARTIE. HE PROBABLY DID HAVE SEX WITH A LOT OF THEM. THEY SEEMED TO ACCEPT HIS LASCIVIOUS ATTENTIONS AS PART OF THE JOB.

MY INVOLVEMENT WITH THEM BEGAN WHEN THEY CALLED ME UP ON THE 'PHONE ONE DAY AND ASKED IF I'D DO SOME ARTWORK FOR ONE OF THEIR CAUSES. THEY INVITED ME TO COME DOWN TO THE THEATRE AND MEET WITH THEM, AND OF COURSE I COULD HAVE THE RUIN OF THE PLACE. I WASN'T THE ONLY ONE SEDUCED IN THIS WAY. THEY ENLISTED THE HELP OF MANY OF THE LOCAL CARTOONISTS, JOURNALISTS, AND LAWYERS WHO COULDN'T RESIST THE SORDID LURE OF THE O'FARRELL THEATRE. PLUS, THE MITCHELLS WERE VERY APPRECIATIVE AND VERY GENEROUS. THEY PAID WELL WITH CASH ON THE LUMP. THEY'D TAKE YOU RIGHT TO THE BIG IRON SAFE, OPEN IT IN FRONT OF YOU, PULL OUT BUNDLES OF TWENTIES AND HAND THEM TO YOU WITHOUT BOTHERING TO COUNT THE BILLS. BOY, THAT WAS A GREAT WAY TO GET PAID! NO FUSS, NO MUSS!

AS A RESULT OF THESE ENTICEMENTS, THERE WERE ALWAYS A LOT OF COLORFUL CHARACTERS SITTING AROUND IN THE BIG UPSTAIRS FRONT OFFICE OF THE THEATRE. THE WOMEN'S DRESSING ROOMS WERE IN THE BACK, ACROSS THE HALL. SCANTILY CLAD, EVEN NAKED, FEMALES WITH BEAUTIFUL BODIES COULD BE SEEN TRAIPSING AROUND ALL OVER THE PLACE. CARTOONISTS, NEWSPAPERMEN, LAWYERS AND OTHER DUBIOUS TYPES HUNG OUT DRINKING BEER, SMOKING POT, SNOOTING COKE AT ALL HOURS, SHOOTING THE SHIT. A LARGE PROPORTION OF THESE MEN WERE OF IRISH EXTRACTION—IT WAS SOME KINDA IRISH MAFIA. THE CARTOONIST DAN O'NEILL WAS THERE OFTEN, AS WERE THE JOURNALISTS/Writers BOB CALLAHAN, WARREN HUNKLE AND HUNTER S. THOMPSON. IT WAS THEIR KINDA SCENE. MY BUNNY "SPAIN" LIKED TO FREQUENT THE PLACE. HE WOULD MAKE DRAWINGS OF THE WOMEN—THE TOULOUSE LAUTREC OF 1970S-'80S SAN FRANCISCO. MY OLD PAL TERRY ZWISOFF AND I WOULD SOMETIMES VENTURE IN THERE TOGETHER TO SOAK UP THE ATMOSPHERE.

ONE DAY CIRCA 1987 THE MITCHELL BROTHERS PROPOSED TO ME AND TERRY THAT WE PUT TOGETHER A FILMSCRIPT BASED ON MY "WHITEMAN MEETS BIGFOOT" STORY FROM 1971. THEY SAID THEY'D PUT UP FIVE MILLION DOLLARS TO PRODUCE IT AS AN X-RATED FULL-LENGTH FEATURE WITH LIVE ACTORS, WITH TERRY AS DIRECTOR. THEY TALKED BIG, SEEMED COMPLETELY CONFIDENT. TERRY WAS ALL JAZZED UP ABOUT THIS IDEA, AS



MODEL DRAWING FOR "SASSY", 1987

HE WAS JUST THEN TRYING TO GET HIS BIG CARRIER AS A MOVIE DIRECTOR OFF THE GROUND. MY MAIN INTEREST, FOOLISH CREATURE THAT I AM, WAS IN THE CASTING SEARCH FOR A GIANT GIRL TO PLAY THE ROLE OF THE FEMALE SASQUATCH CHARACTER. YEAH, I'M HOPELESS, AND SO I SET TO WORK. I DID SOME MODEL DRAWINGS OF BIG, SEXY (IN MY EYES), FURRY FEMALES, AND STARTED WRITING THE SCRIPT.

I HADN'T A CLUE ABOUT WRITING A FILMSCRIPT. IT WAS ALL NEW TO ME. I CHURNED OUT PAGES AND PAGES OF DIALOGUE, LENGTHY SPEECHES AND DESCRIPTIONS OF THE ACTION. I COULD SEE IT ALL IN MY HEAD, MY MOVIE! IT WAS GONNA BE GREAT! THE FIRST TWENTY PAGES WOULD'VE MADE A FIVE-HOUR-LONG EPIC. I JUST DIDN'T REALIZE...UNTIL I SHOWED WHAT I'D WRITTEN TO TERRY. HE JUST TORE IT TO PIECES. HE WAS UN-MERCIFUL. MY EGO FELT INJURED. I WASN'T USED TO THIS. I'D ALWAYS WORKED ALONE (EXCEPT FOR MY COLLABORATIONS WITH PERK AND ALICE—EASY, NOTHING TO IT). I HAD MY FANS IN THE COMICS WORLD. THEY LOVED MY STUFF. THIS WAS A NEW BALL GAME, AND A ROUGH ONE, AND TERRY KNEW A LOT MORE ABOUT IT THAN I DID. I HAD A LOT TO LEARN. HE SENT ME HOME TO REWRITE, BACK TO PAGE ONE. PARE IT DOWN, THINK OF THE TIMING, HE TOLD ME, KEEP THE DIALOGUE SHORT AND TO THE POINT. CONDENSE THE ACTION. YOU'VE GOT AN HOUR AND A HALF TO TELL THE WHOLE STORY, START TO FINISH. I REWROTE AND REWROTE. MORE CRITICISM. PARE IT DOWN MORE, TERRY SAID, TOO MUCH "EXPOSITION!" I REWROTE SOME MORE. I WAS LEARNING THE ART OF SCRIPT-WRITING FROM THE GROUND UP. IT WAS A LOT OF WORK.

THEN SUDDENLY THE MITCHELL BROTHERS BACKED OUT, PULLED THE RUG OUT FROM UNDER US. WHEN THEY GOT A LOOK AT SOME OF THE SCRIPT AND MY MODEL DRAWINGS THEY REALIZED INSTANTLY THAT OUR BIGFOOT MOVIE WAS NOT THE KIND OF THING THAT MR. PORNOMOVIEGOER WANTED TO SEE. IT WAS WAY TOO QUIRKY, THE SEX ELEMENT FAR TOO EGOCENTRIC, COMICAL, SATIRICAL. TERRY WAS PLUNGED INTO A STATE OF DEPRESSION OVER THIS TURN OF EVENTS. I WAS READY TO THROW IN THE TOWEL. THE HELL WITH IT, BACK TO DRAWING COMICS, BUT TERRY SAID, NO, NO, COME ON, LET'S FINISH THE SCRIPT

AND THEN WE'LL TAKE IT DOWN TO HOLLYWOOD AND PITCH IT. HE ALREADY HAD CONNECTIONS DOWN THERE, AND MY NAME MIGHT OPEN A FEW DOORS. OKAY, OKAY...

I SPENT MONTHS OF LABOR ON THAT SCRIPT, WORKING CLOSELY WITH TERRY. HE HAD A LOT OF GOOD IDEAS. HE COULDN'T WRITE DIALOGUE, BUT HE KNEW A LOT MORE ABOUT THE MECHANICS OF IT THAN I DID. TOGETHER WE HAMMERED THE THING INTO SOME KIND OF SHAPE, TIGHT, DENSE WITH ELEMENTS BUT PLenty OF COMEDY. OUR TITLE FOR IT WAS "SASSY," THE AFFECTIONATE NICK-NAME OF THE FEMALE SASQUATCH. WE THOUGHT WE HAD A PRETTY DAMN GOOD FILMSCRIPT THERE. WE FLEW DOWN TO L.A., GOT A BUNCH OF APPOINTMENTS PRETTY QUICKLY. HAY, THIS IS GONNA BE A CINCH, I THOUGHT. WE TOOK MEETINGS. THEY ALL LOVED US AND OUR SCRIPT. THEY THOUGHT TERRY AND I WERE A GREAT TEAM, BUT THEN THEY NEVER GOT BACK TO US, WOULDN'T RETURN OUR CALLS. IT WAS BEWILDERING... KAFKAEQUE. I NEVER COULD DECIPHER THEIR BEHAVIOR DOWN THERE. IT'S HIGHLY CODIFIED. YOU GOTTA BE AN INSIDER. I WENT BACK TO MAKING COMICS... SIMPLE, STRAIGHTFORWARD, PEN AND INK AND PAPER, THAT'S IT. I'M OUT OF THE FILM INDUSTRY.¹ WELL, IN FACT, TERRY AND I DID TRY OUR HAND AT A COUPLE MORE SCRIPTS. I BECAME SOMEWHAT APOET AT IT. I WOULD'VE MADE A GOOD DIALOGUE WRITER FOR T.V. SITCOMS. BUT IT ALL CAME TO NAUGHT. ZERO. DEAD IN THE WATER. TERRY, IN DESPERATION, TURNED THE CAMERAS ON ME, AND MADE THE "CRUMB" DOCUMENTARY, AND WENT ON FROM THERE TO BECOMING A PROBABLY SUCCESSFUL DIRECTOR. ME, AT FIRST I WAS A TAD BITTER. THE WHOLE UNDERTAKING HAD BEEN A COLOSSAL WASTE OF TIME... ALL THAT WORK FOR NOTHING! MORE NONSENSE THAT I'D GOTTEN MYSELF SUCKERED INTO... WHEN WILL I LEARN MY LESSON AND STAY AT THE DRAWING BOARD WHERE I BELONG ???

IT WASN'T UNTIL YEARS LATER, RE-READING THOSE COMIC STORIES I'D DONE IN THE SCRIPT-WRITING PERIOD, THAT I DISCOVERED HOW THAT EXPERIENCE HAD SHARPENED MY STORY-TELLING SKILLS, THAT I'D GOTTEN A FEW GOOD COMICBOOK STORIES OUT OF IT. THAT MADE IT ALL WORTH IT, I GUESS.

—R. CRUMB, APRIL, '05

MODEL DRAWINGS FOR "SASSY"
FILM SCRIPT, 1988



YOUNG FEMALE SASQUATCH
WITH BLONDE HAIR & LIGHT
BROWN FUR

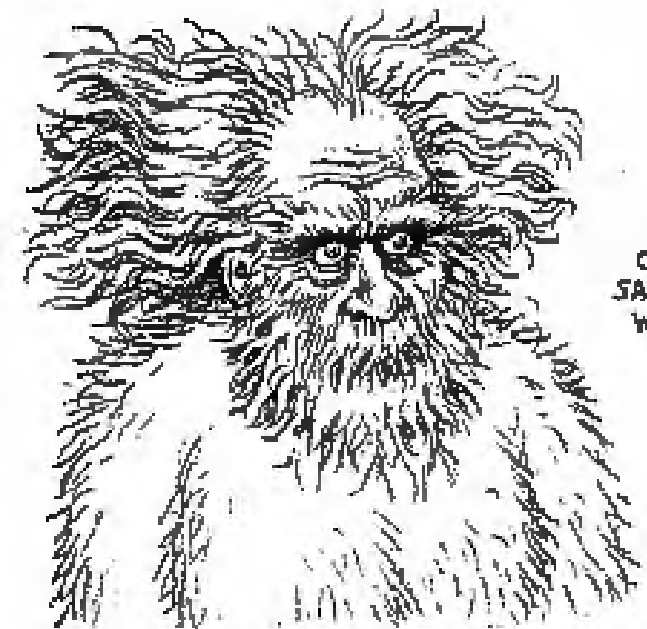


FEMALE CHILD
SASQUATCH WITH
REDDISH BROWN
HAIR & FUR

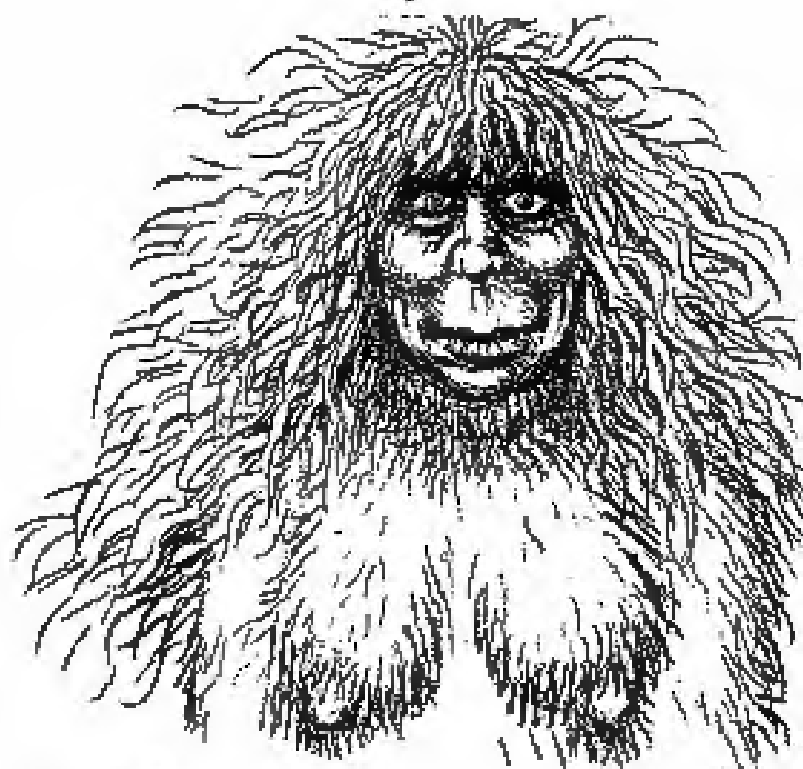




YOUNG
FEMALE
SASQUATCH
BROWN
HAIR &
FUR
BLACK FUR
LINE DOWN
HER BACK

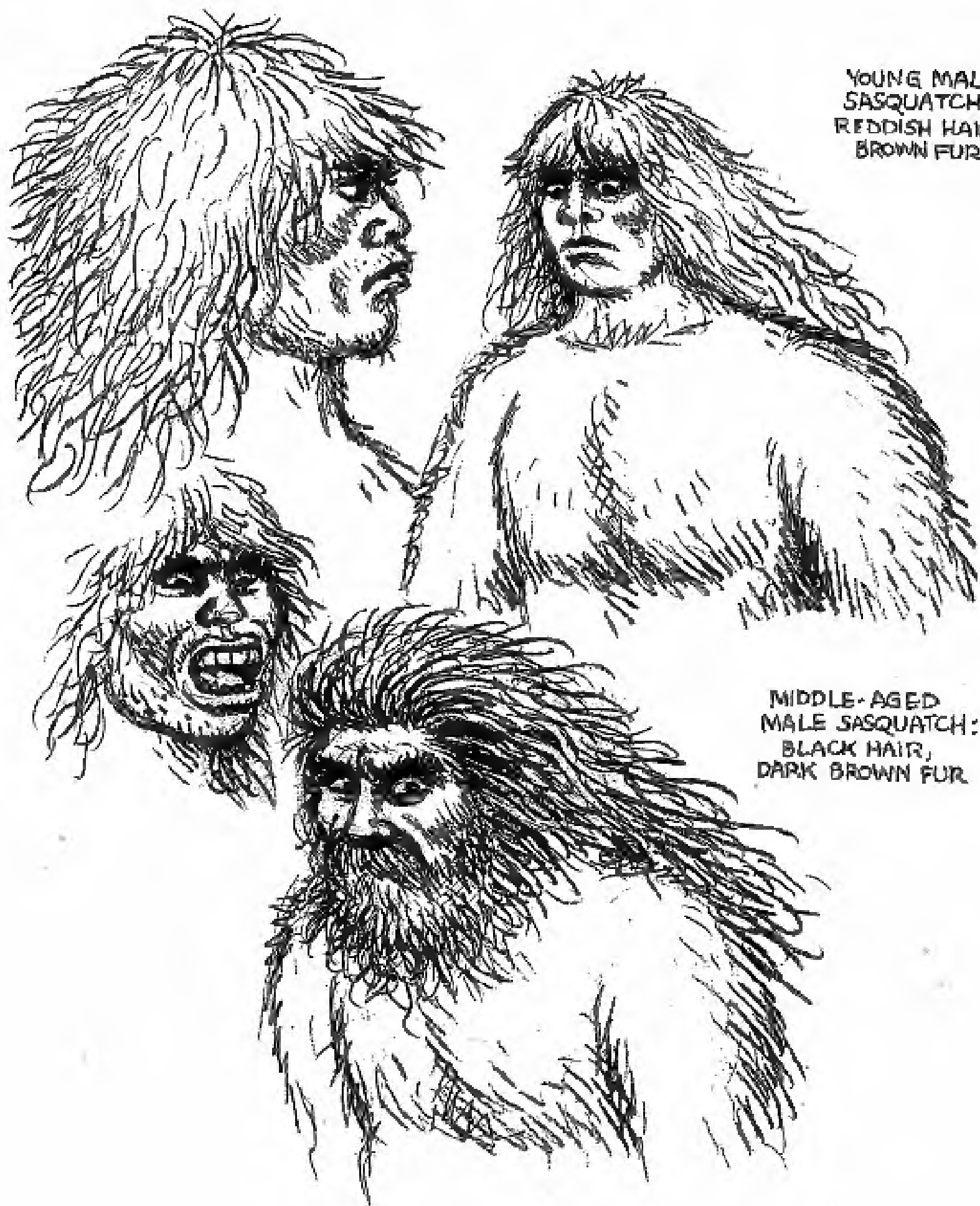


OLD MALE
SASQUATCH,
WHITE HAIR,
GRAY FUR



OLD FEMALE,
PALE YELLOW HAIR,
GRAY FUR

MODEL DRAWINGS FOR
"SASSY" FILMScript, 1968



YOUNG MALE
SASQUATCH:
REDDISH HAIR,
BROWN FUR

MIDDLE-AGED
MALE SASQUATCH:
BLACK HAIR,
DARK BROWN FUR



MODEL DRAWING FOR "SASSY", 1987

It's not just the same old "Boy Meets Girl" Story...

Ask for Chico in the
"Zindabad Pub"
Beverly Wilshire Hotel
February 25-March 1

From the frozen reaches of the Arctic, down through the barren tundra and into the northern verdant forests... the Yeti has migrated. Over the centuries she has sparked the imaginations of millions—dreamers and scientists alike. Speculation abounds and stories proliferate—vague and shadowy, until



ingredients for an exciting and unique adventure.

And now, combine this with the convention breaking approach to film of Jim and Artie Mitchell

("Behind the Green Door")—to get this incredible tale of love in the wild
"WHITEMAN MEETS BIGFOOT"

1972. The cartoon genius of America's premier underground artist, Robert Crumb, breaks through the tangled maze of fantasy to create the classic of Sasquatch scenarios—the great outdoors, secret native rites,



emotional conflict and transformation, the intrusion of modern society and its conventions—all the necessary

1988. The Mitchell Brothers have joined forces with Robert "Keep on Truckin'" Crumb, and are nearing script completion on this, their first R-rated screen venture. A very large leading lady is being sought, as well as distributors and others who want to be a part of this history in the making.

Call (415) 441-1930 and ask for Chico.



WHITEMAN *meets* **BIGFOOT**

She's wild, she's sensitive, she's one-of-a-kind. She's not anything you'd expect.

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February 23-March 3

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Call (415) 441-1930 and ask for Chico.



WHITEMAN *meets* **BIGFOOT**

She's wild, she's sensitive, she's one-of-a-kind. She's not anything you'd expect.

© 1988 Mitchell Brothers. Trademark of a Robert Crumb Film

MEMORIES ARE MADE OF THIS!

BY THE LANCET

THE LANCET

THE LANCET

THE LANCET

THE LANCET

THE LANCET

THE LANCET

THE LANCET

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THE LANCET

A MORE





AMERICANS ARE
SUCH BOORISH



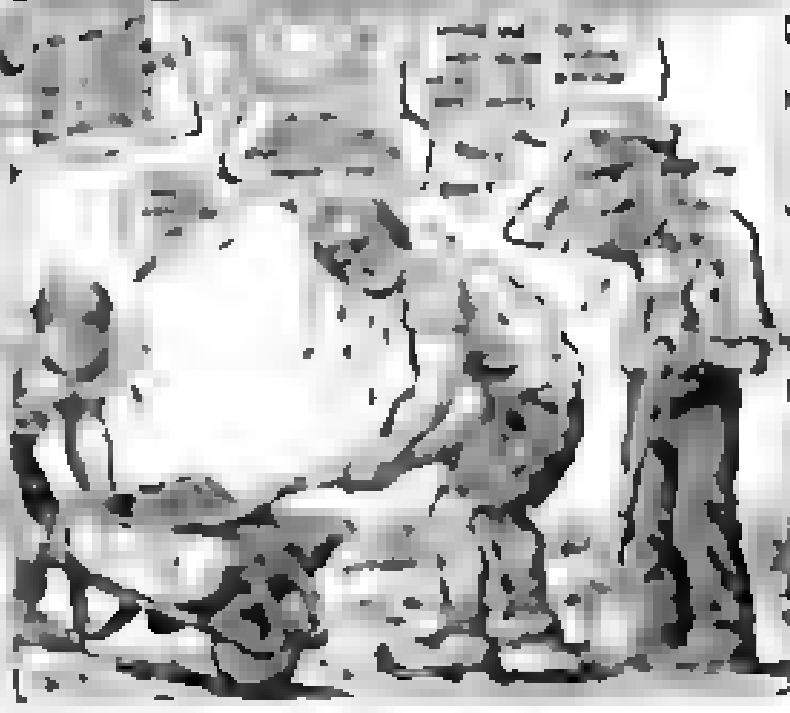
Kline'n'Bob

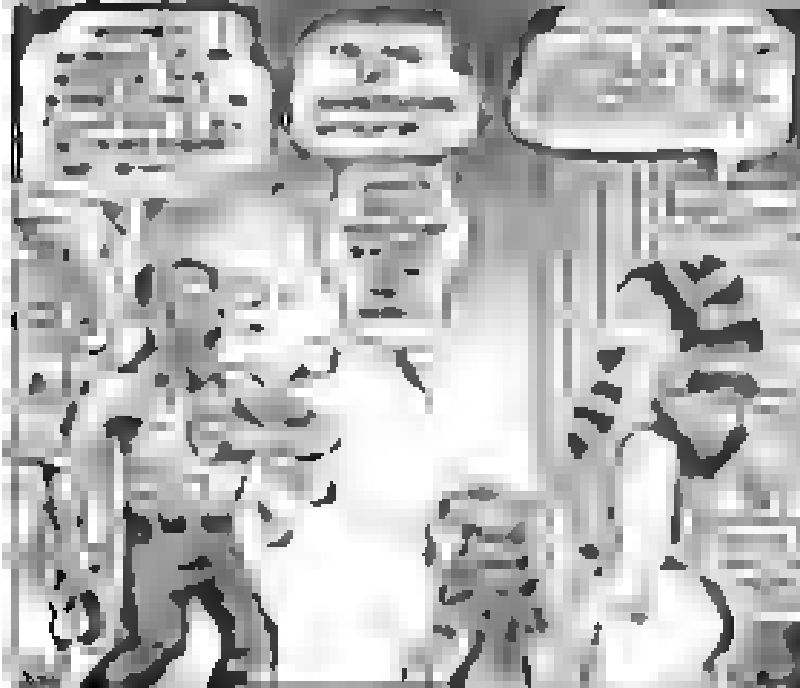
OUR LOVELY HOME





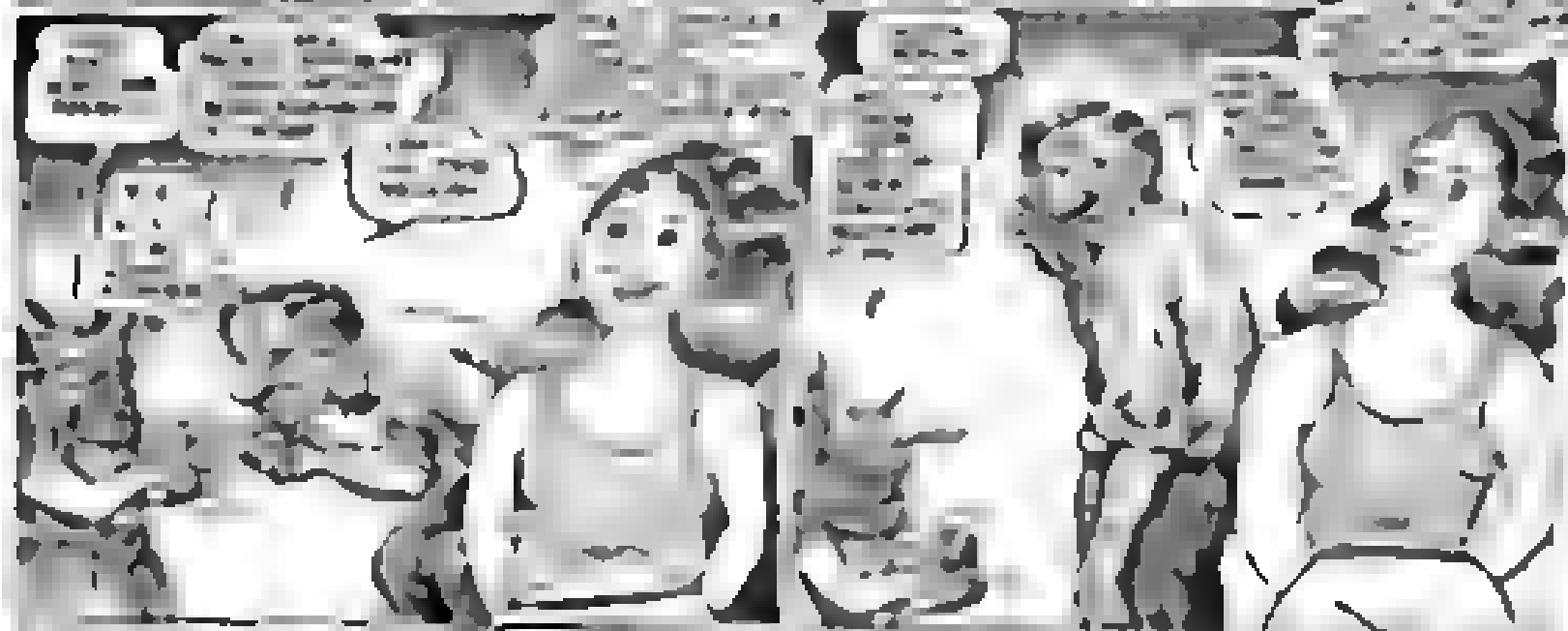
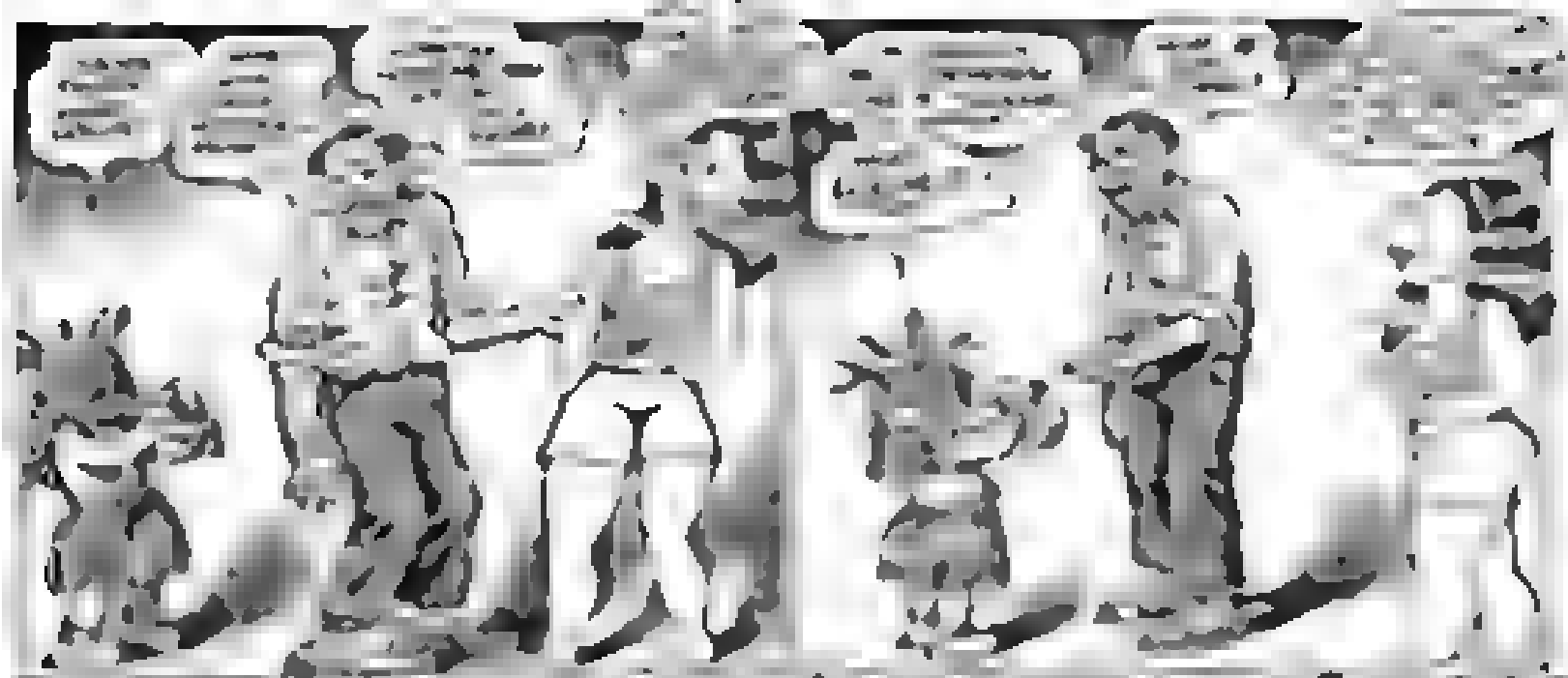


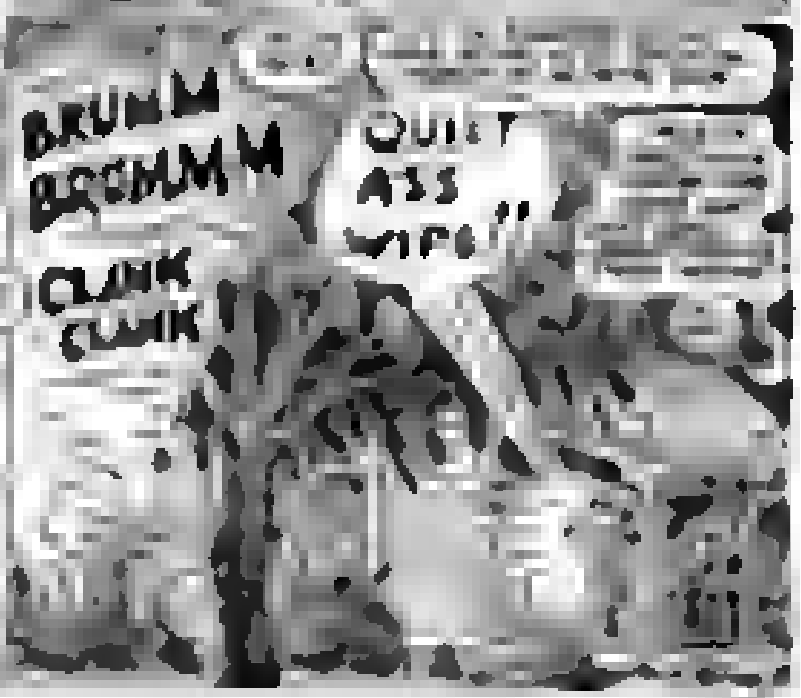
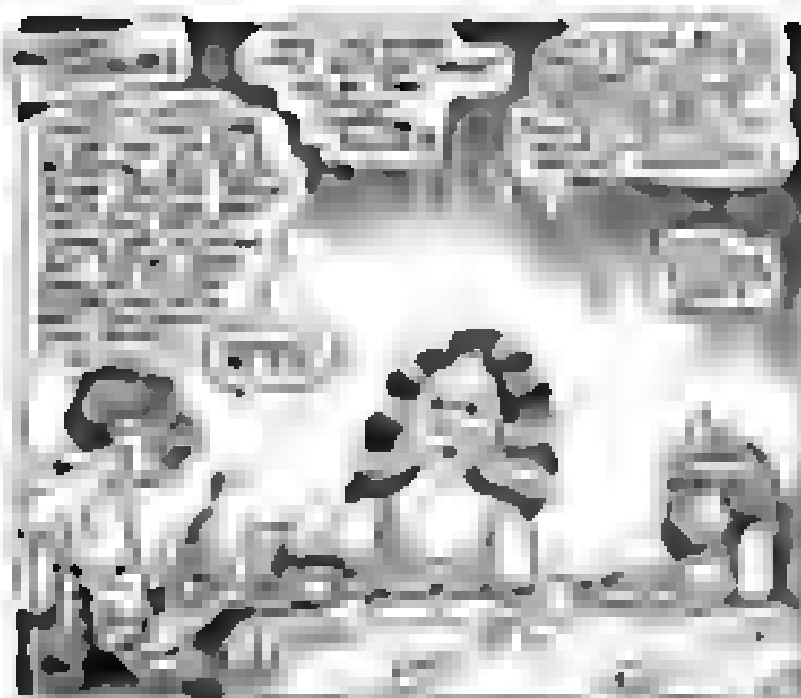
















MY NAME IS
A LITTLE BIT OF
A LITTLE BIT

CIT?

YOU
HAVE A
FRIEND IN
TINA

میکرو سافٹ ویئر

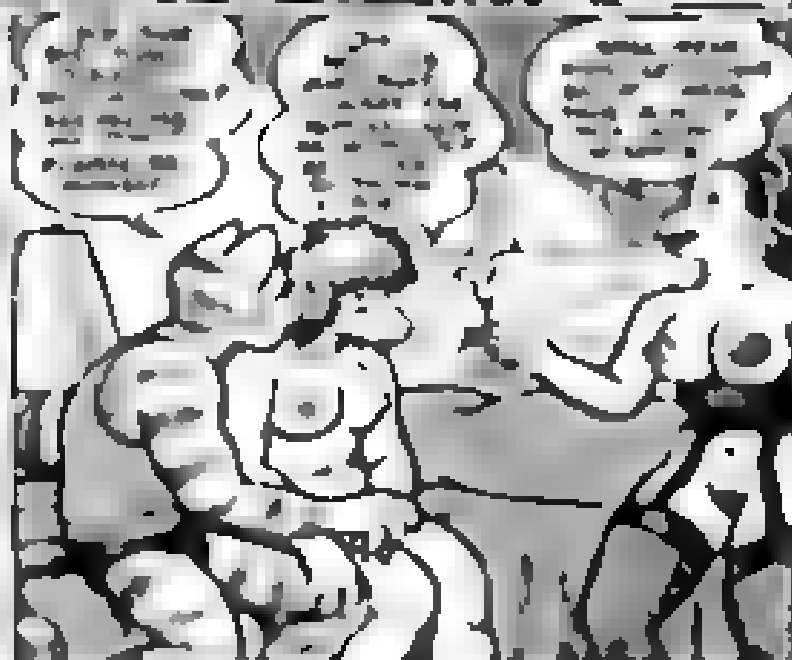
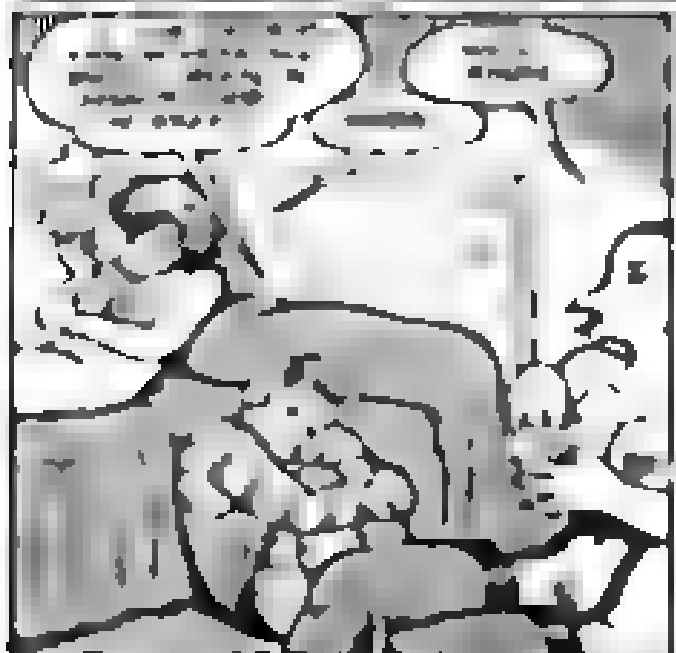
THE ART CAMPER

THE UNIVERSITY OF CHICAGO

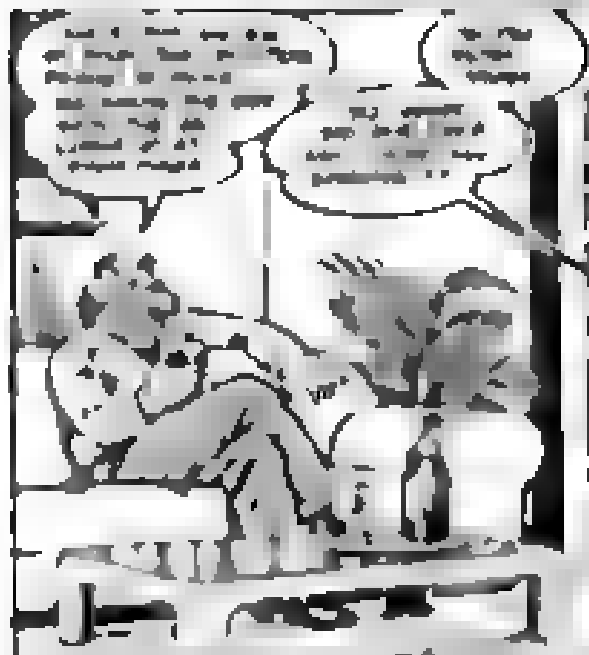
10

100

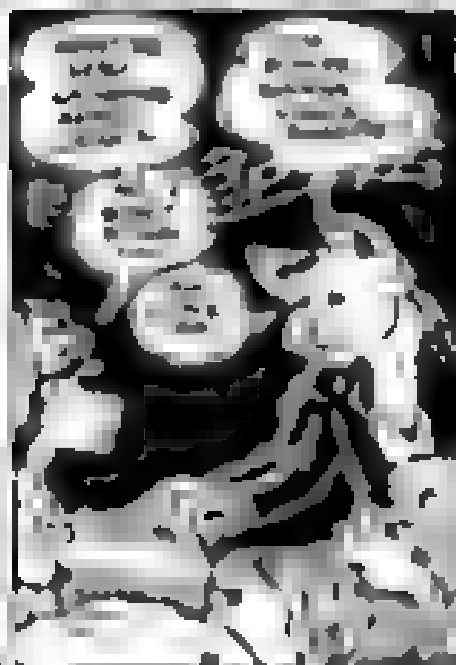


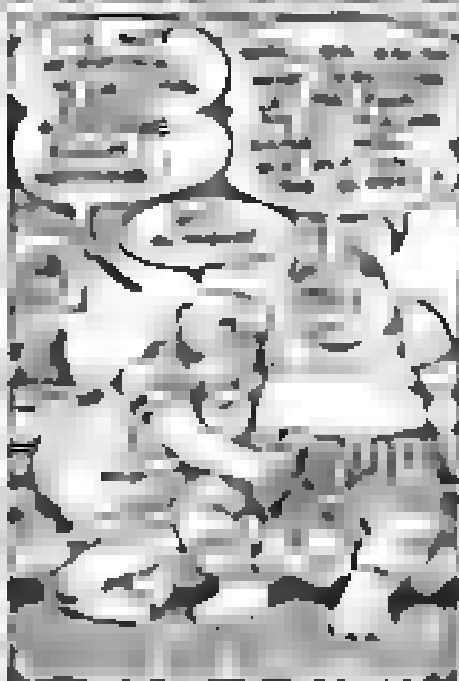
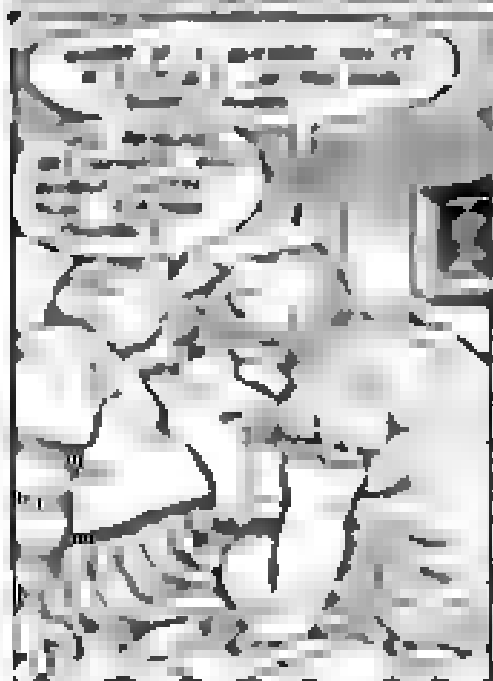




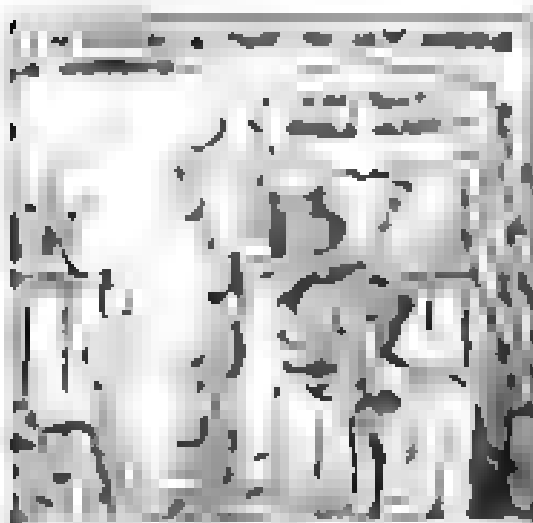








I'M GRATEFUL!
I'M GRATEFUL!





THESE FRAGILE ARTIFACTS, THESE UNASSURED



5,1 DOWN

IN DESPERATION HE'S SPENT THOUSANDS ON
MEDICAL TREATMENT, TESTS AND EVERY
ACQUAINTANCE HE'S KNOWN IN SEVEN COUNTRIES...





AND THIS ONE - I CAN'T EVEN TALK A
 BOUT HER (NO GET IN TROUBLE) - AH, MY,
 MY -



THIS ONE WAS FULL OF SURPRISES AND
 UNEXPECTED THRILLS COMPLETELY UN-
 PREDICTABLE, BUT SO MUCH FUN!!

THE
 FIRST
 GIRL
 I
 MET
 BY
 ANY
 STRETCH

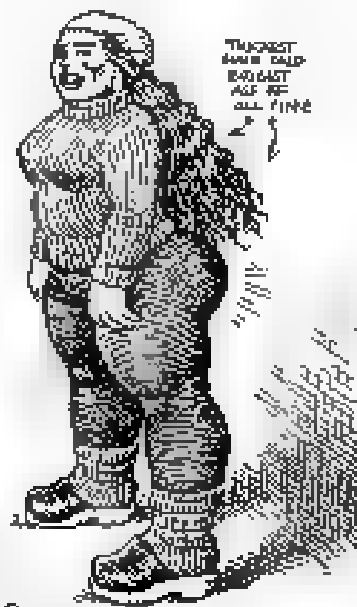
I'M
 JUST
 A
 THUNDER
 OF
 THE
 PAST
 OF
 1966



THIS ONE - OH! SHE WAS TROUBLE!

THE
 FIRST
 GIRL
 I
 MET
 BY
 ANY
 STRETCH

THAT
 WAS
 THE
 FIRST
 GIRL
 I
 MET
 BY
 ANY
 STRETCH



AND THIS ONE - MORE TROUBLE



THIS ONE - A TOTAL LUNATIC



ANOTHER LUNATIC, BUT A LOVABLE ONE -



WELL, THERE YOU HAVE IT - THE GIRLS
 OF A. CRUMB - SHOOT ME NOW, I'LL BE
 HAPPY - THANKS, LADIES, ALL OF YOU - I
 PRECATE IT

INTERESTING, NOW THAT
 I THINK ABOUT IT, HOW MANY
 OF THESE WOMEN WERE
 GAP-TOOTHED -



OH, WAIT - I FORGOT ONE - THE ONE
 I'M MOST GRATEFUL FOR OF ALL - THE
 WIFE, OF COURSE!!

DON'T
 DO
 ME
 ANY
 FAVORS



MARRIED LIFE IS HARD, BUT HERE WE
 ARE AFTER -

SIXTEEN YEARS

- SIXTEEN YEARS
 TOGETHER - WE STILL
 LIKE EACH OTHER - WE
 STILL TALK - SORT
 OF AMAZING -

WHY SHE'S
 TERRIFIC,
 REALLY
 BUT WHY
 DOES SHE
 HAVE TO
 WEAR THAT
 DARK RED
 LIPSTICK?

SHUT
 UP!





BUT IF YOU WANT TO SEE ME GO TOTALLY
SOFT IN THE HEAD



**PEOPLE...
YA GOTTA
LOVE 'EM!**







BYE AS SHIT TIMES
WILL MULTIPLY THEIR
ASSHOLES INTO THE
POLLUTED SEAS...

Mode Day



I'M SITTING IN A
WITH ITS OWN PHONE

IT'S ROS
CAR / ROGER SAID "GO AH
CALL SOMEBODY UP!" SO

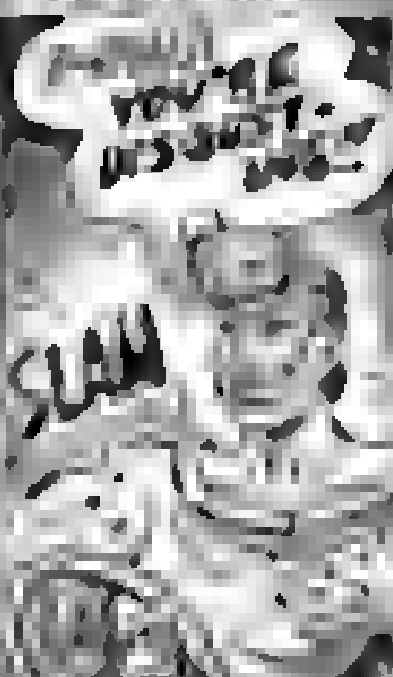
JEAN SILVER, ACTUALLY

SEXY GIRL WITH ONE LEG
MISSING.





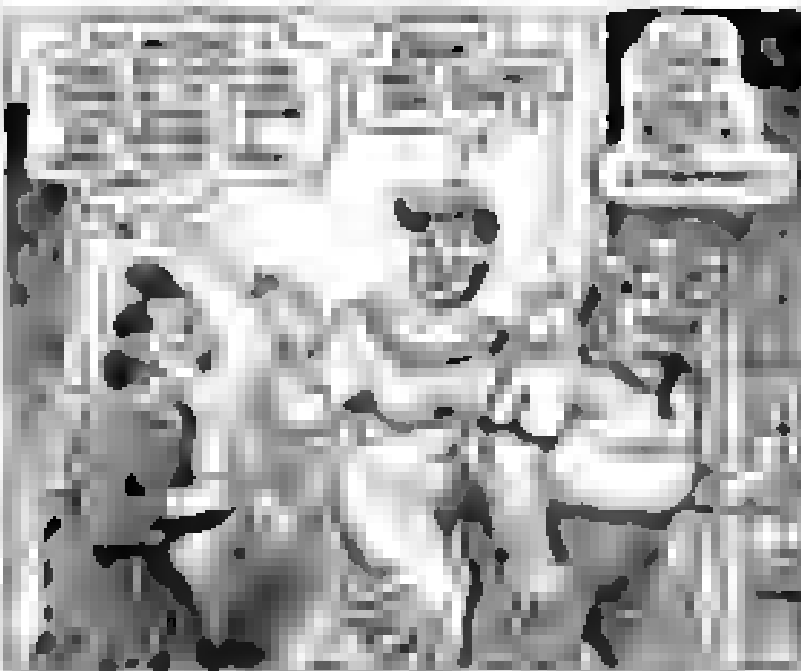
EXCITED ABOUT



YOU'RE
DISGUSTED



THAT GUY IS SUCH A DIRTBALL,
WITH HIS YUCK PORNO STUFF. EUGH!
I SHOULD BLOW HIM OFF, I REALLY



GHASP! THESE SETTINGS ARE
GROSS, MELANIE! BUT THEY'RE
APPROPRIATE IF THEY'LL COST YOU A
FORTUNE, ~~AND~~ WELL, IT'S A

HEY
THOSE HIGH
TECH ITALIAN



VERY IMPORTANT
FACTOR TO CONSIDER..









DOING! DOING! DOING!

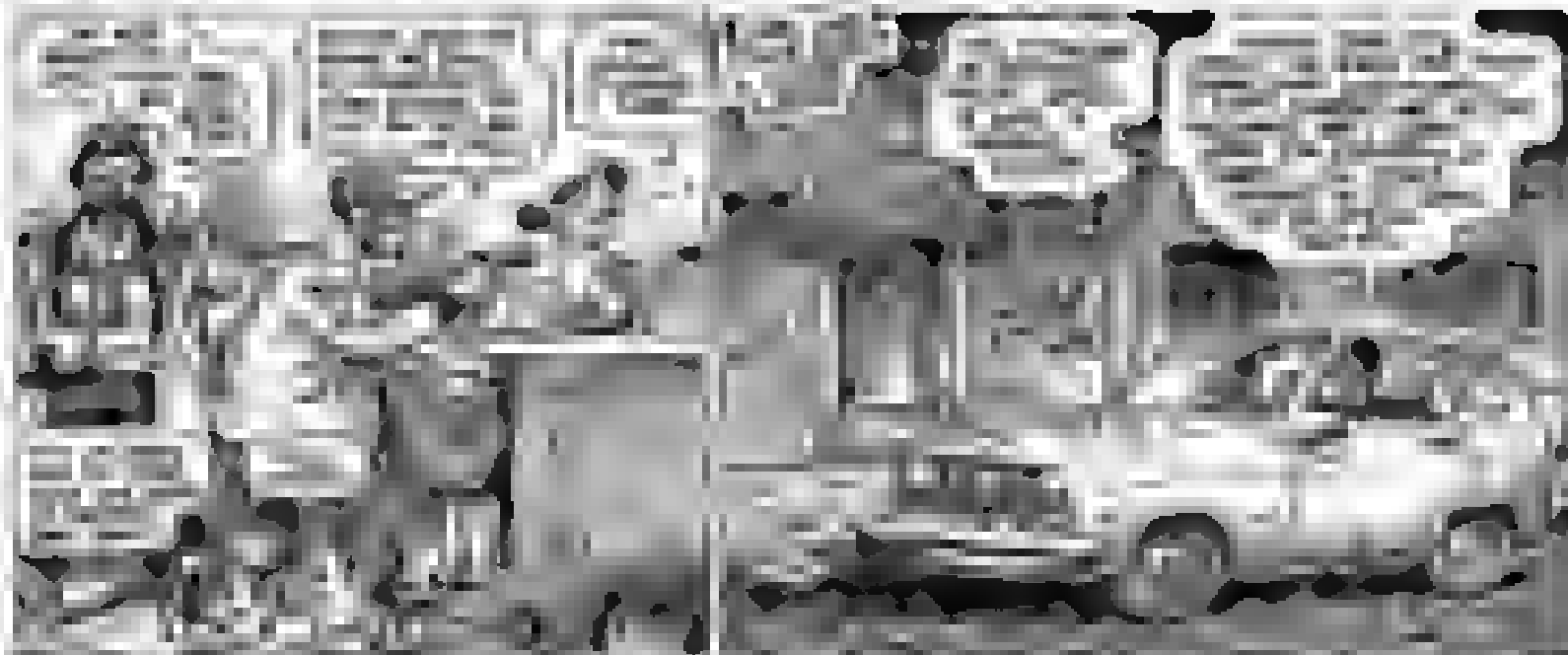
SOB. WHIMPER
MODE, PLEASE
3-16-10-11-12

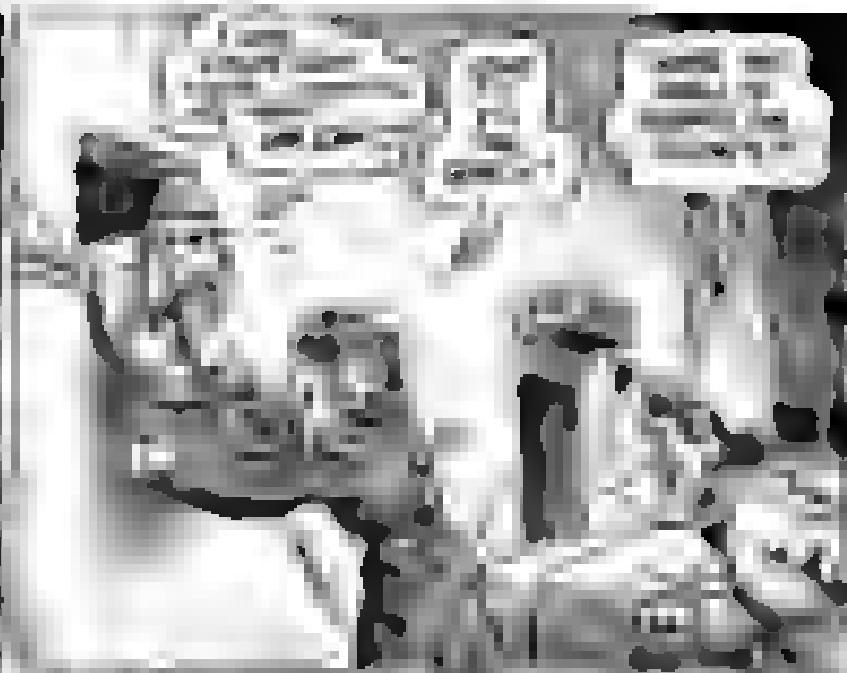
THE MARY/MAN NEM

THIS IS THE
PLACE..

I DON'T GET IT.. WHY
WOULD MORE OF 'EM IN







CAVE WIMP



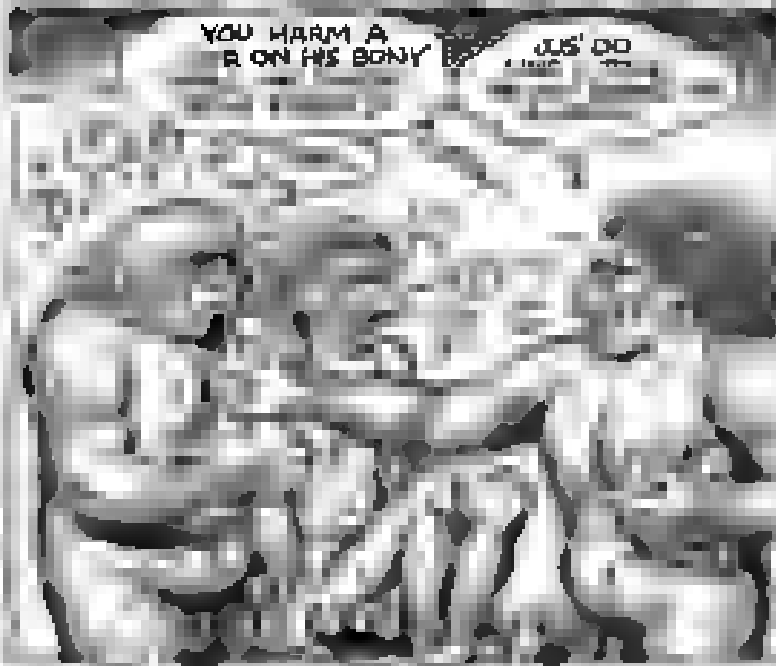


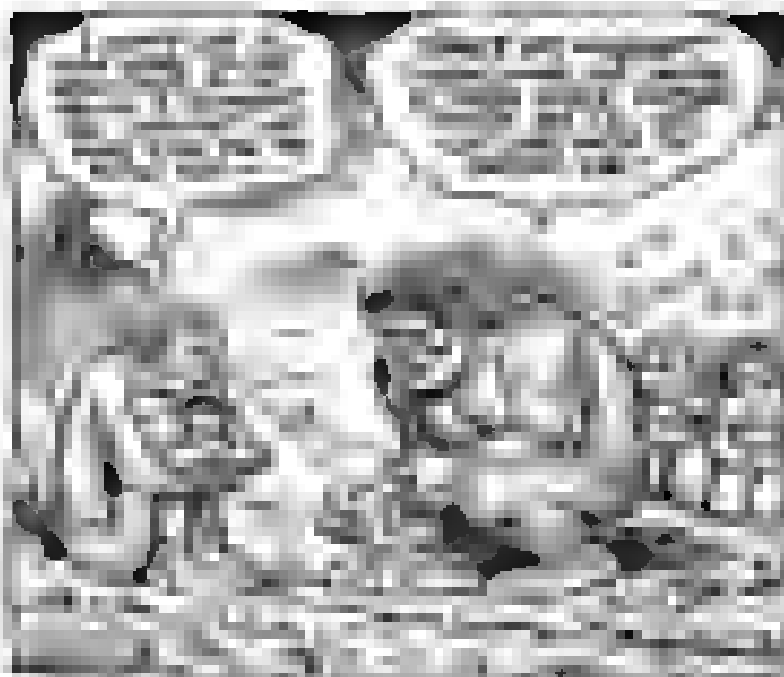












HERE THE WOMEN ARE, WHICH OFTEN

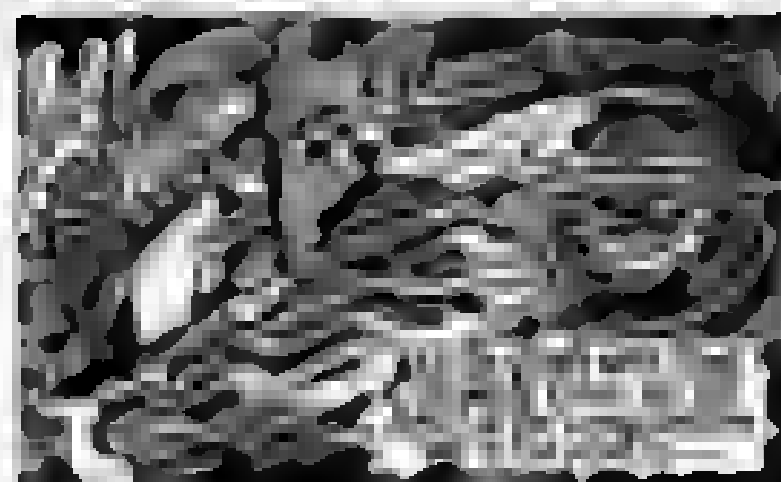


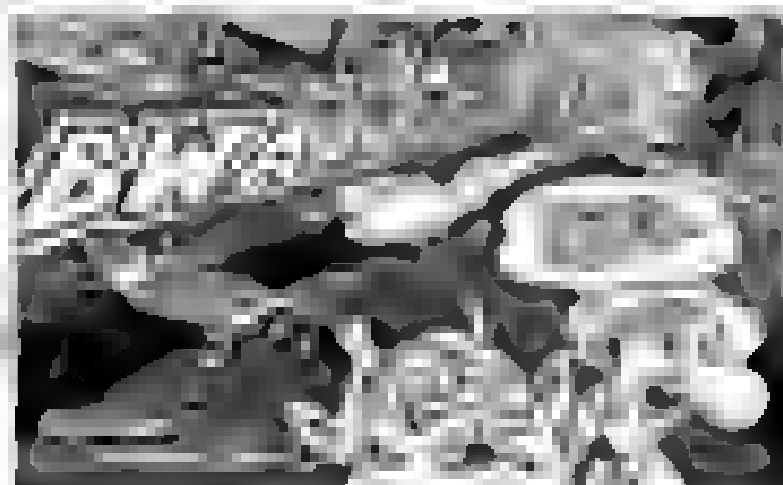


OF THINGS.



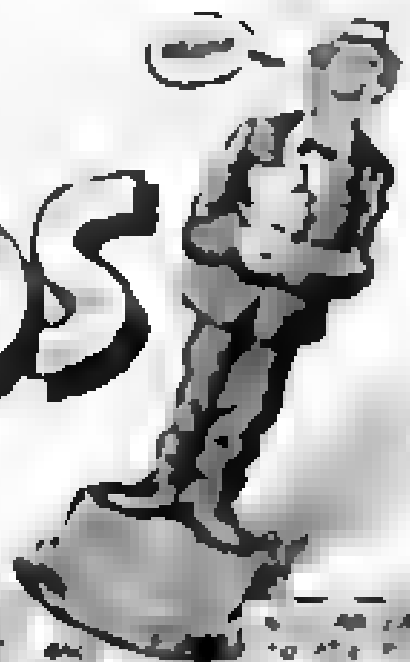
HEY! MEAN





R CRUMB, "THE JOE XTENDER", GAVE TO THE

ACADEMY AWARDS



HE HAD BEEN HIRING ME TO COVER THE BIG EVENT, AND
HAD BEEN HIRING ME TO COVER THE BIG EVENT, AND
HAD BEEN HIRING ME TO COVER THE BIG EVENT, AND

I WAS A LITTLE
BY THE WAY, I WAS A LITTLE
BY THE WAY, I WAS A LITTLE
BY THE WAY, I WAS A LITTLE



LINES OF POLICEMEN KEPT THE MOB FROM GOING OVER
THE TOP OF THE BUILDING, AND THE LINES WERE LETTING OUT THE
SMOKE FROM THE CIGARETTES



GROUPS

PROTESTERS HEAVY UP SIGNS AND CHAN



LARGE TREES IN POTS WERE SET UP

WELL, IT WAS GETTING TO BE TIME TO
TO THE





THEY STOOD AROUND TALKING CATEGORIES., LOTS OF



OF SAYING SOMETHING TO HIM BUT DIDN'T...



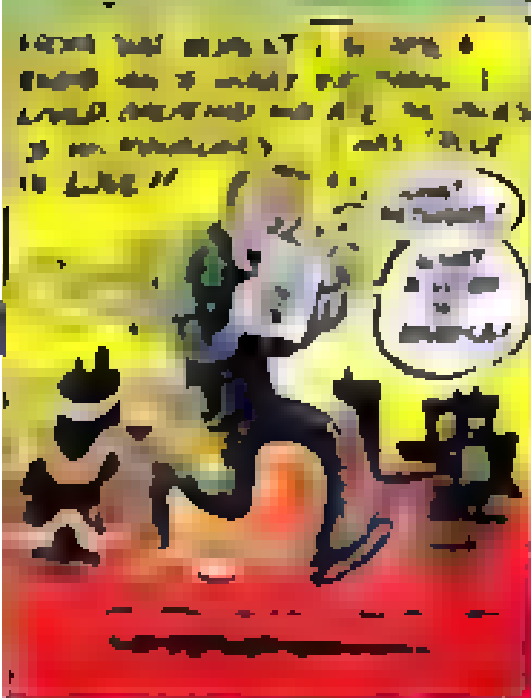
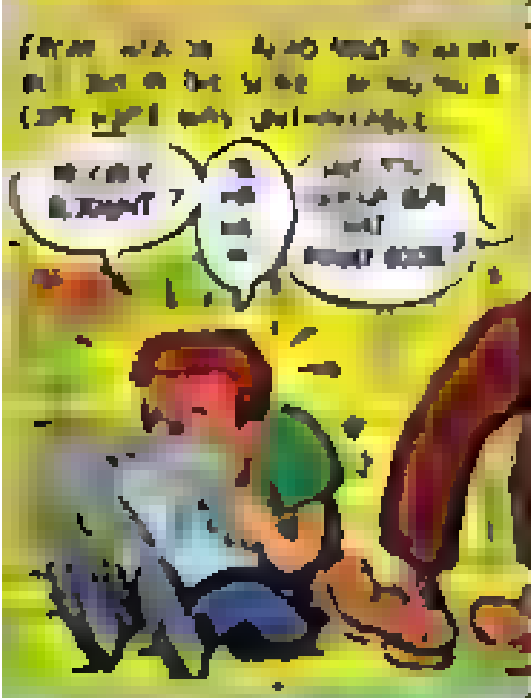
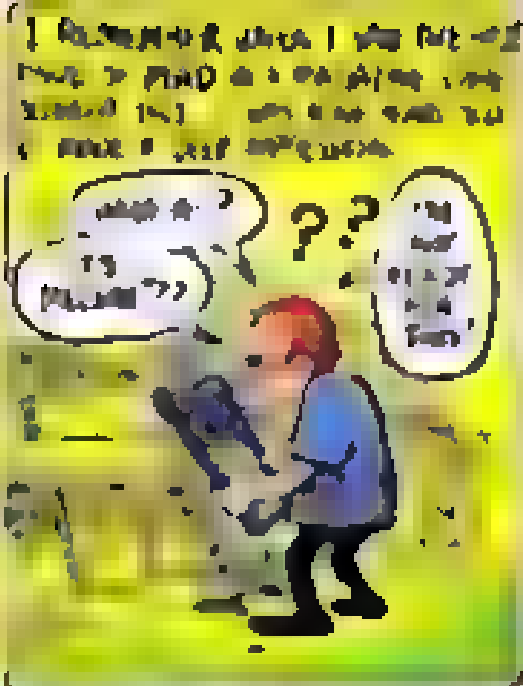
I OBEDIENTLY DID AS IT SAID. NOBODY
NOBODY CAUSED TROUBLE

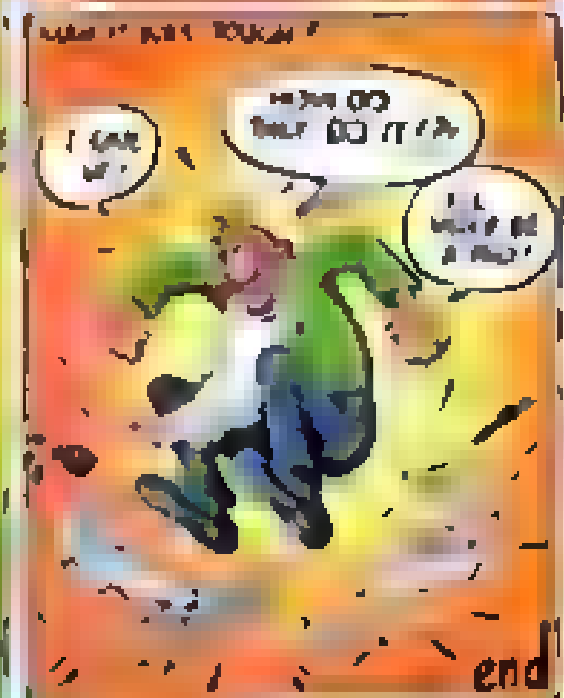
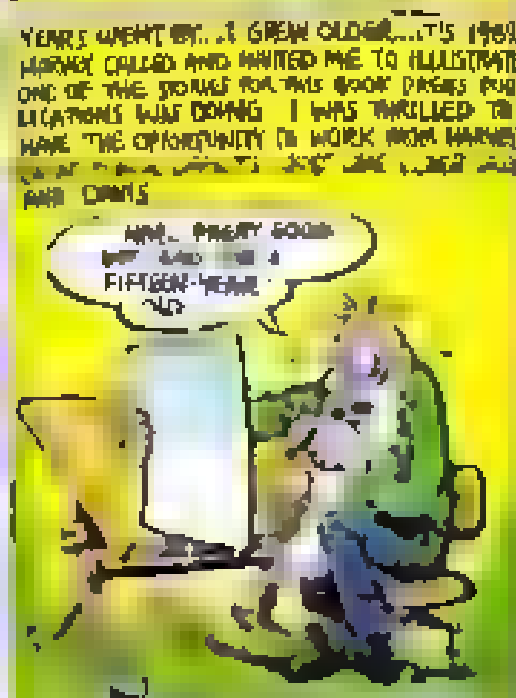
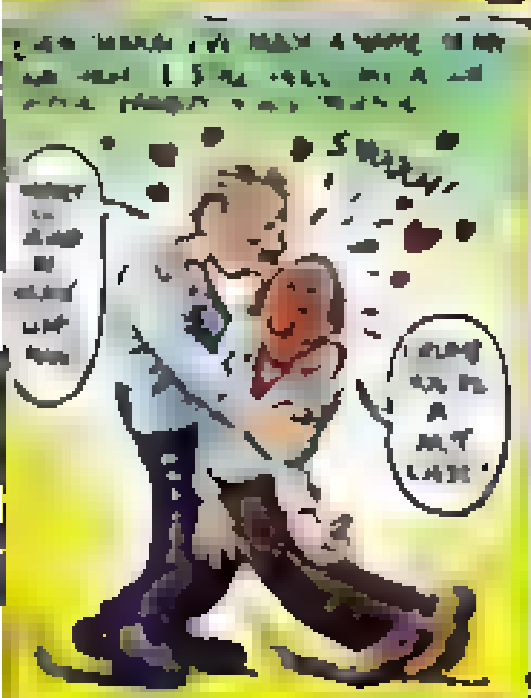
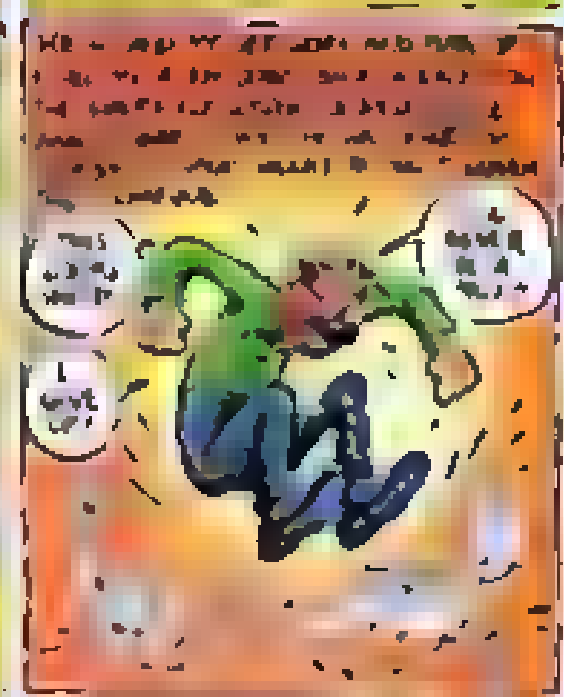
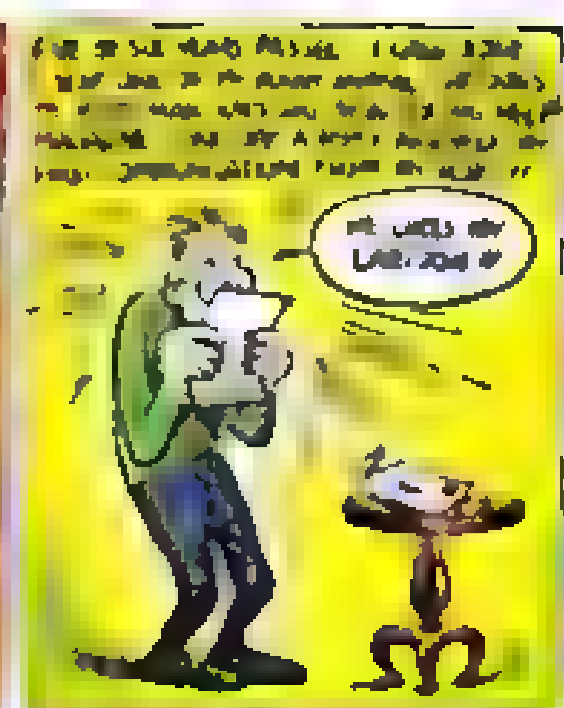
WHY DO THEY
CARE SO MUCH...?

I WALKED
THE NY

ODE TO HARVEY KURTZ

by R. CRUMB





WEIRD

NO. 22

(continued)
B. 1. 1. 1.

\$2.95



**DORI MEMORIAL
ISSUE**

THIS A KILLER FUNNY BOOK DUDE!

23



JUST
SAY
THE WORD
DUDE

\$2.95

BATGIRL
BIG BITCH
PUNCHLINE
LITTLE KICK
OLIVE WOODS

ALL FIRST
SUMMER



GO!
TO
PUNCH
UP AN
DOWN
FOR
YOUR
MAN!

WTF

KICK
FUCKIN'
ASS
COMIX
BASICALLY
ABOUT LIFE
AN' SHIT
(FRIENDS,
GIRLS, ETC.)



WIZARD

1124

NEW
ONLY
\$295



THE
WIZARD
OF
OZ
QUESTIONS
BELIEFS!!



ALBION

1925 The Power of the People in England 1925

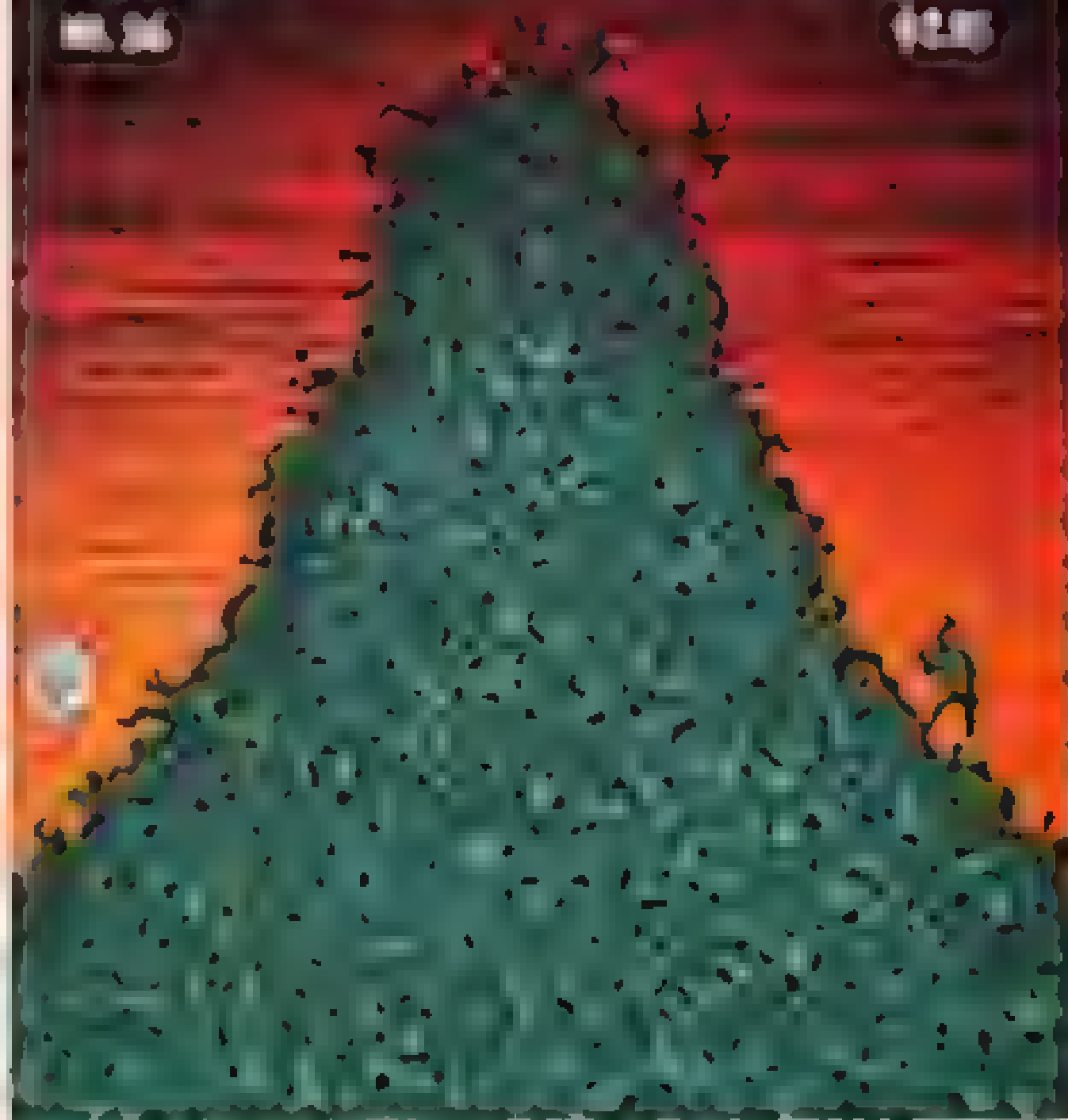


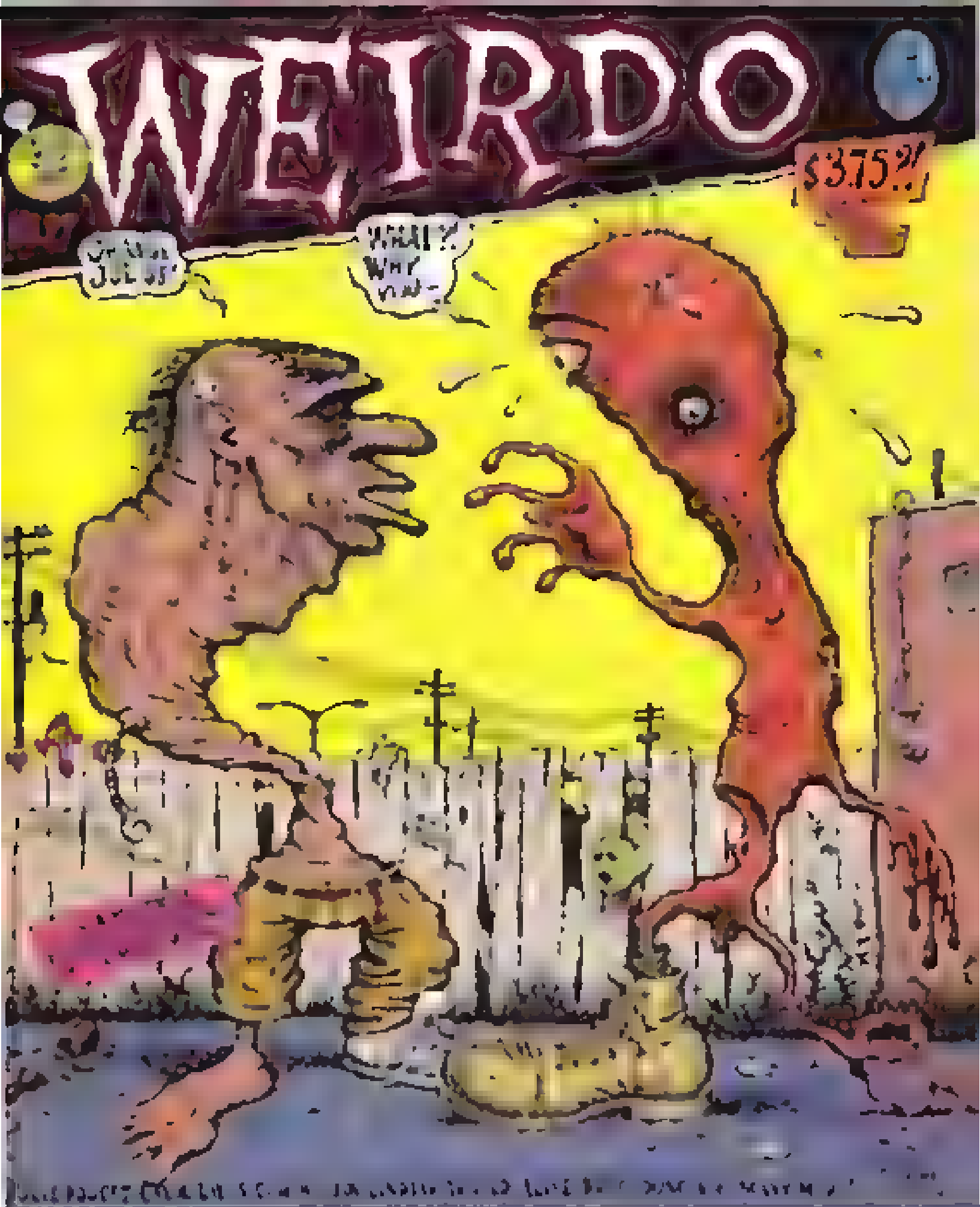
50¢
NOW
10¢

MILK & HONEY

1933

1933





E.R.O.S.

RIP THE LID OFF THE...

\$2.50

\$3.25

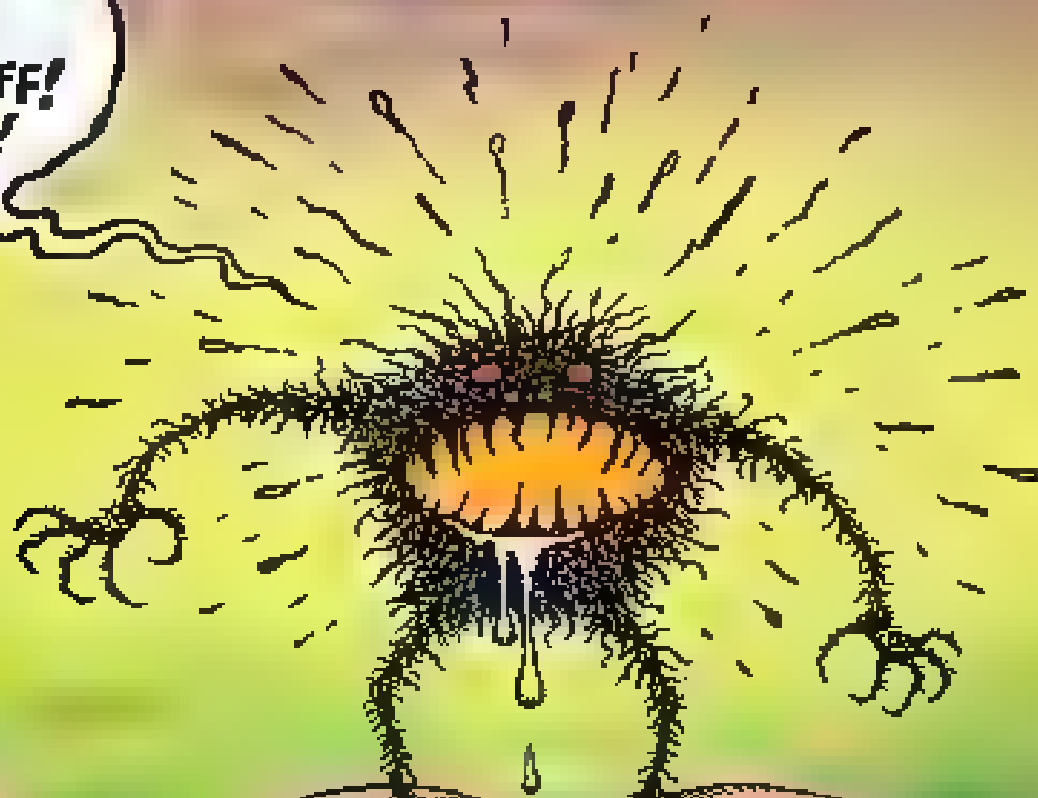
IN CANADA

NO. 1

ADULTS
ONLY



FUCK 'EM
AN' CUT
THEIR
HEADS OFF!
HYEHN!



BY R.
"HELL NEVER
GROW UP"
GRUMB

JOJO'S

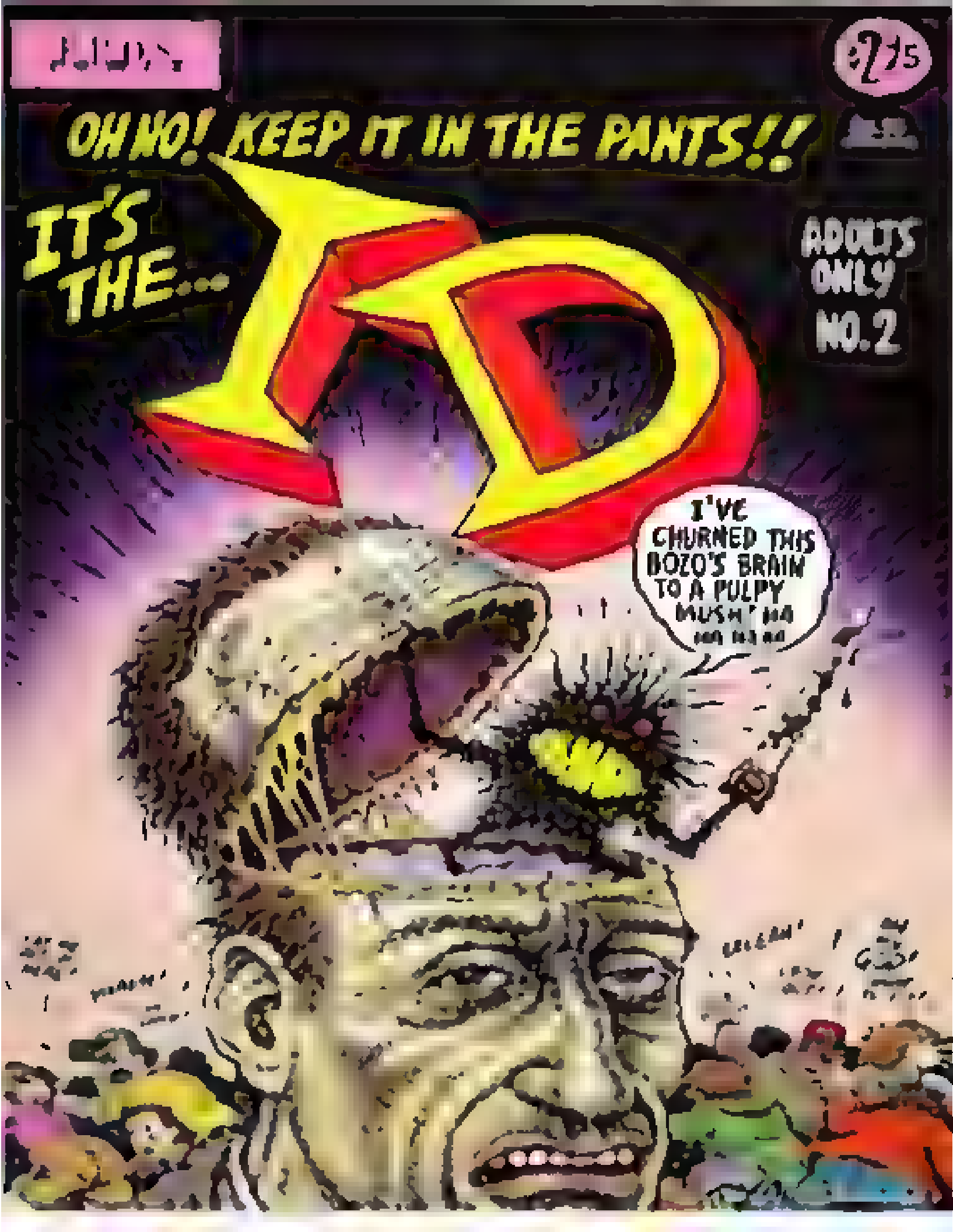
75

OH NO! KEEP IT IN THE PANTS!!

IT'S
THE...

ADULTS
ONLY
NO.2

I'VE
CHURNED THIS
BOZO'S BRAIN
TO A PULPY
MUSH!! HA
HA HA HA



BIGGER
AND HOTTER
THAN EVER!

PENN AND TELLER GET LAID

Cooze Chronicles/Suck-Bunny Secrets/Slant-Eyed Sluts

SCREW

\$1.95

THE SEX REVIEW

NUMBER 1,076

WE WENT FOR A
HIKE IN THE
COUNTRY

I DON'T UNDER-
STAND WHY I
LIKE THIS. I
KNOW THE MOST
POLITICALLY
CORRECT
SEXUAL
BEHAVIOR

I DON'T
FEEL
RECORDED-
SO GLAD
I'M ALONE

THINK
I SHOULD BE
BECAUSE SHE'S
SO INTO IT
SO I'M NOT A
MASCOTIST
I'M A GAYBITE...
THAT'S WHAT
I AM!!

HYEAAAHHH



She was deeply trou-
bled by her own il-
licit desires!

COVER: ROBERT CRUMB

© R. CRUMB

WARNING: Issues contain all sex and nudity. This magazine is not intended for minors and contains no porn or any other material that is obscene or otherwise offensive to the public.

Y'SAY Y'WANT
MORE FOR YER
MONEY? GET...

MORE
SNICKERS
PER PAGE!

Post Malone COMICS

FEATURING



R. CRUMB



ALINE



SAM (IT IS)



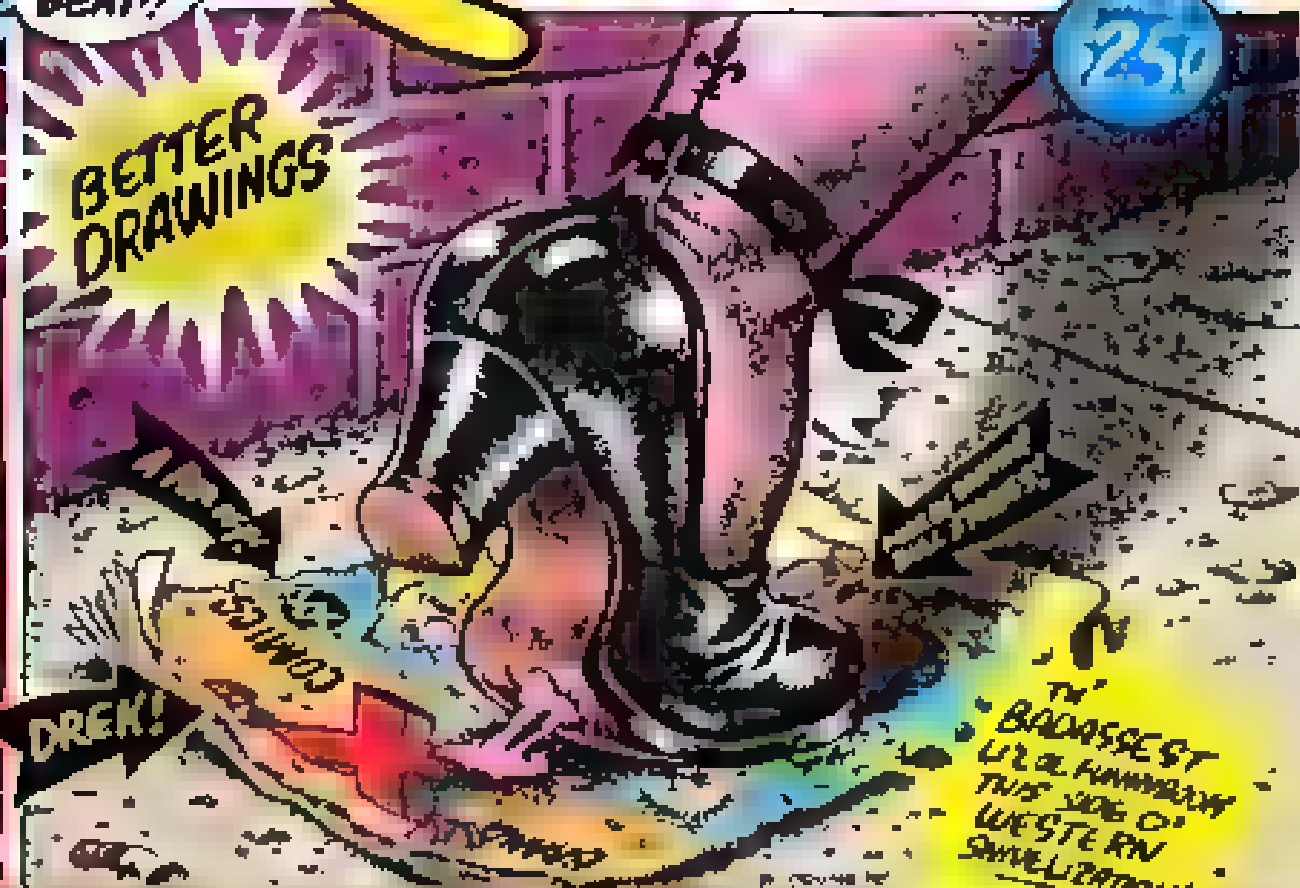
PATRICK (A F M)



GOOSE

BETTER
DRAWINGS

DREK!



250

THE
BADDEST
U.S. FIGHTER
THIS SIDE O'
WESTERN
CIVILIZATION!

PLUS MORE GREAT CHARACTERS IN SIDE-SPLITTING SITUATIONS!!!



RAW

THE NEW YORK TIMES BESTSELLING COMIC

KRAZY KAT

adventure!

EYESORE

a sketchbook by
Gory Panter

OUT OF AFRICA

paintings by
Cheri Samba

COLLABORATIONS

COMIX BY

Mark Beyer &
Alan Moore

Richard Sala &
Tom De Haven

Jase Munoz &
Carlos Sampayo

Kim Deitch &
Simon Deitch

MAUS



the penultimate
chapter
art Spiegelman



R. Crumb draws the

Diner

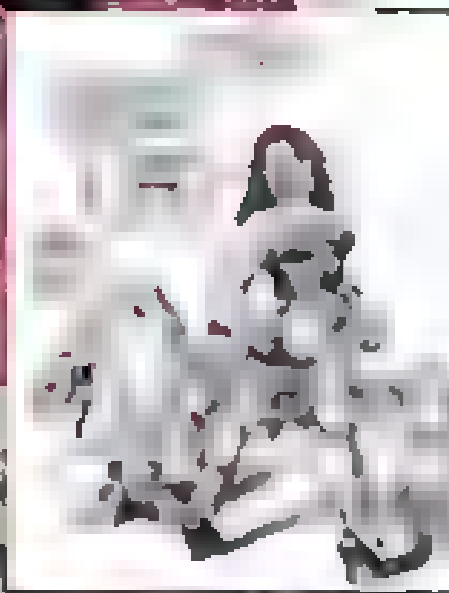


Robert Crumb

The COMPLETE CRUMB

COMICS





MR. NATURAL, FLANNY FOUNT & "DEVIL GIRL"

LE MONDE SELON CRUMB



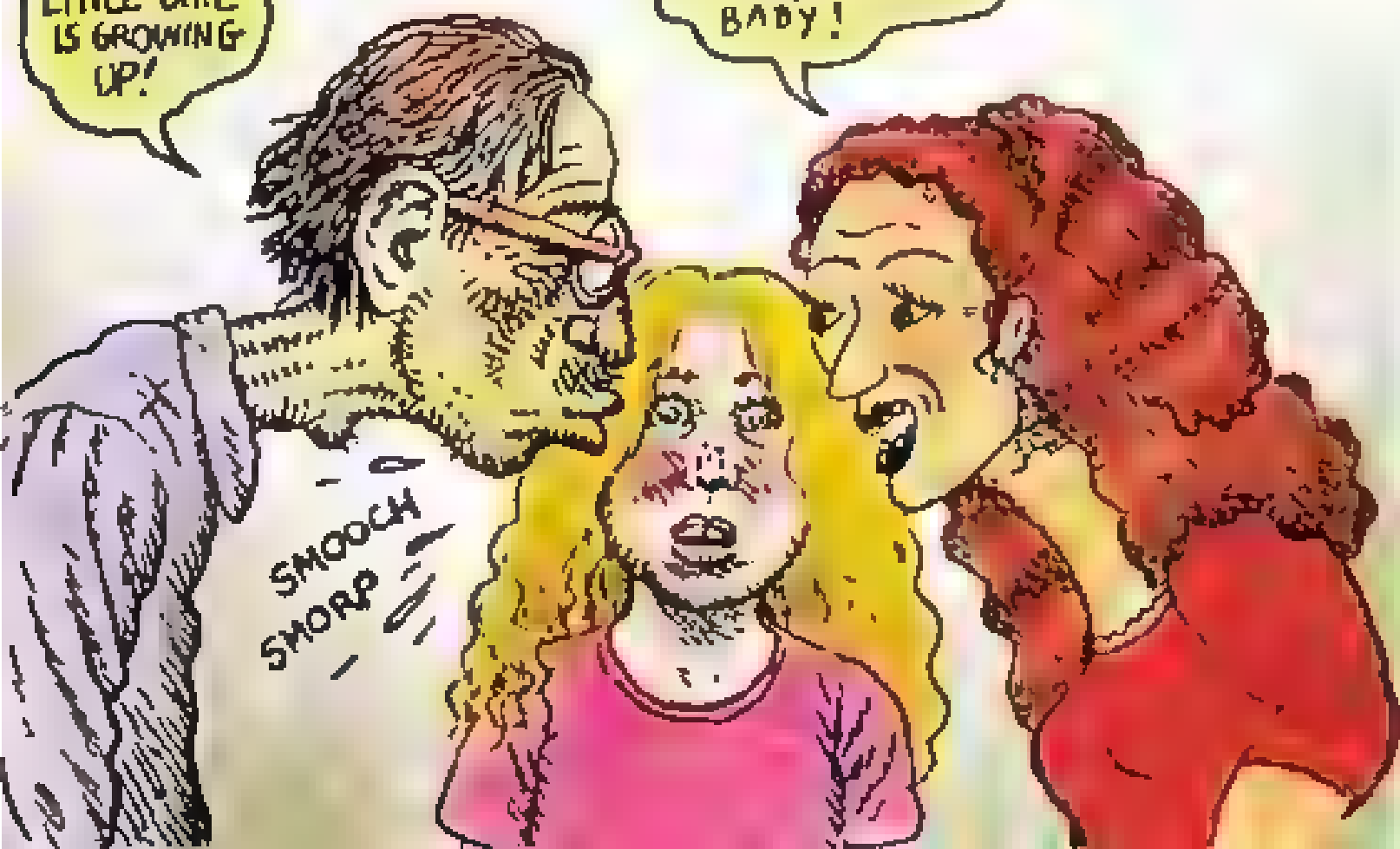
23 JAN. 19 - 29 MARS 1992
C.N.B.D.I.

Happy 9th Birthday Sophie!

AW! MY
LITTLE GIRL
IS GROWING
UP!

NO, SHE'LL
ALWAYS BE OUR
BABY!

SMOOCH
SMOOP





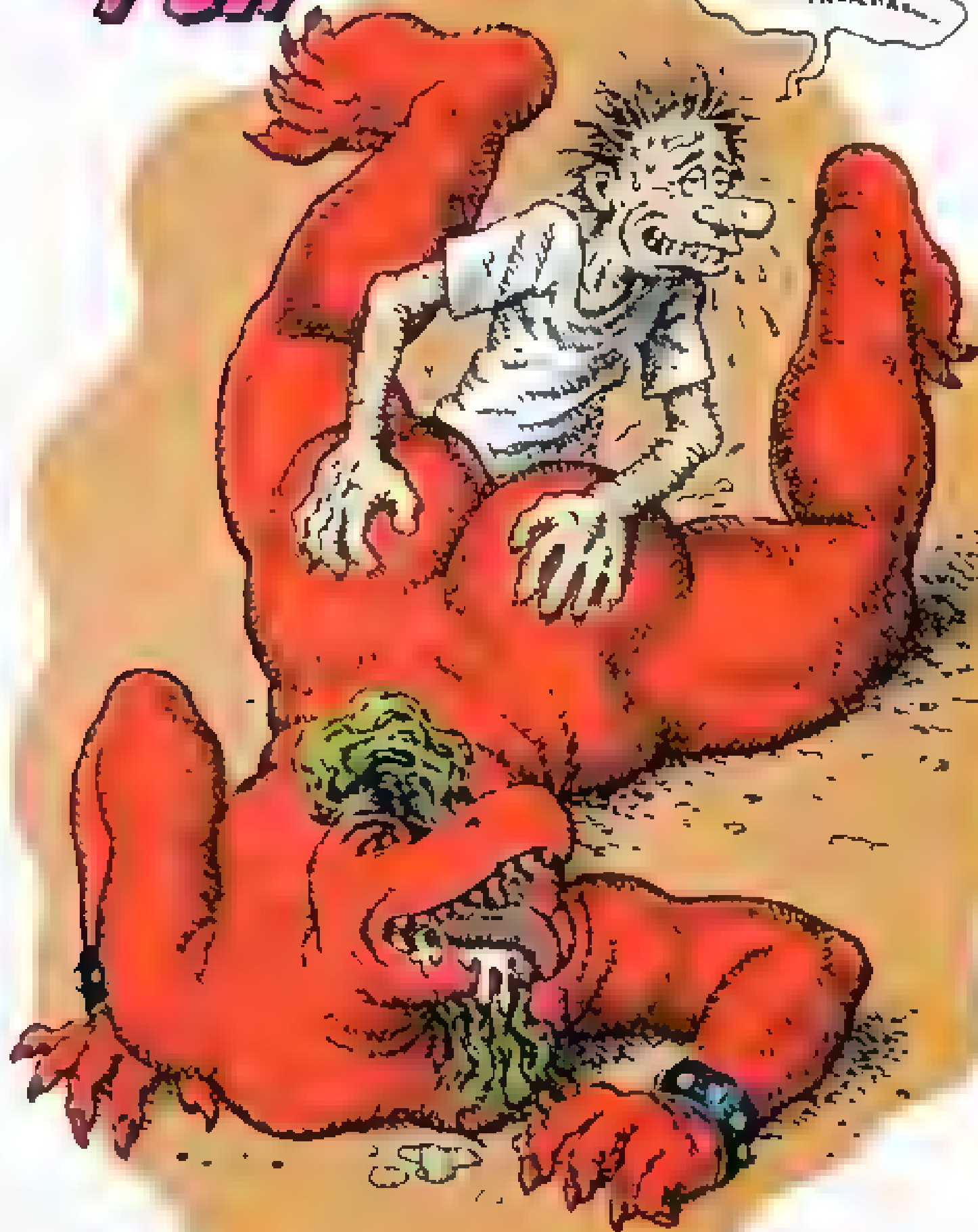
*From those two Wacky Zany
Parental Units That
Love You So Much!!*

R. CRUMB
by
R. CRUMB
1990



FUN

HNYEAHHAHA...



78 Quarterly



See
Link
for
unpublished
photo
of
Robert

VOLUME 1

4

2000

"HELL HOUND
ON MY TRAIL"





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R. CRAIG '91

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Coco Colinda

15
Original Songs

LOUISIANA CAJUN & CREOLE STYLE

by
**GÉRARD
DÔLE**

with

DEWEY BALFA
GANRAY FONTENOT
MIKE DOUCET





Joe Green
WILD ROMANTIC BLUES

1. Wild Romantic Blues 2. The Blues
Have Cried in the West Along the Road
3. Don't Be Long 4. I'm a Blues
5. Goodbody Like You
6. My Cried in Spain

1945-1946

NO COMPROMISE WITH PURITY OF TONE
SUPERLATIVE RECORD COMPANY
VENICE, CALIF. U.S.A.

CAROLINE'S

PROGRAM PAGES 19 & 22

MAY 1990

LAUGH TRACK

OUT SERIOUSLY
AM I SHAKING? IS
IT OBVIOUS?? IF ONLY
I COULD REMEMBER
MY MATERIAL... I—I
NEVER COULD TELL
A JOKE... IZZAT OKAY?
THANK YOU... YOU'RE
A VERY CIVILIZED
AUDIENCE... I HATE
IT WHEN I HAVE TO
CALL FOR SECURITY...
YEAH, SO, UH, AWRIGHT...
LOVE YA... HAVE
A GOOD ONE, AN'
... LIKE THAT..



STYLING BY CAROLINE

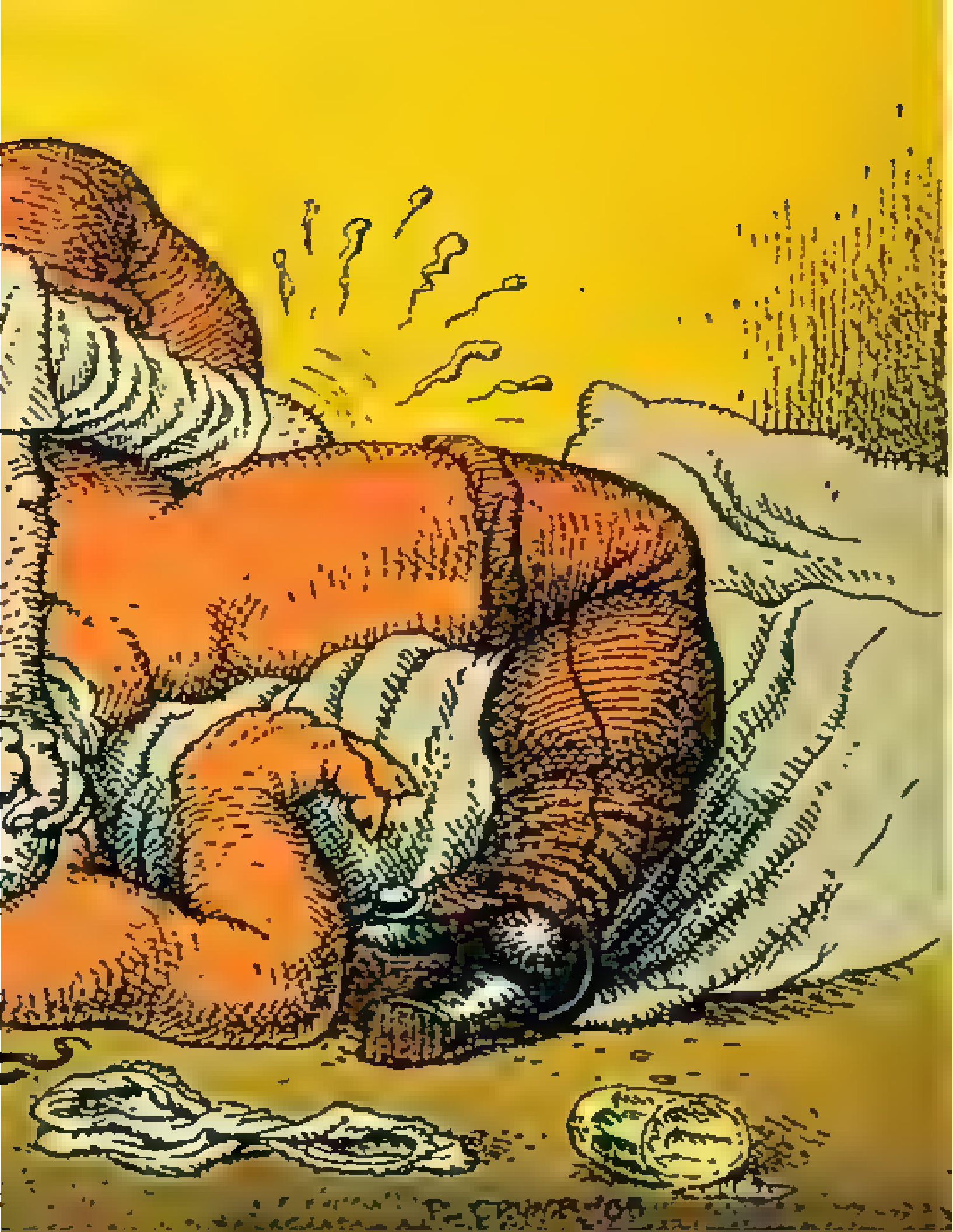
TRAINING

OOH
AWW

SHE'S A
SAVAGE FORCE
OF NATURE

GRAAK





The Pressures

YOU LIVE
TO EAT EVERY
WORD, MY FOD
EVER DEAD.



OR
WE WANT
LIVE AT
DEATH ALL
DAY

END

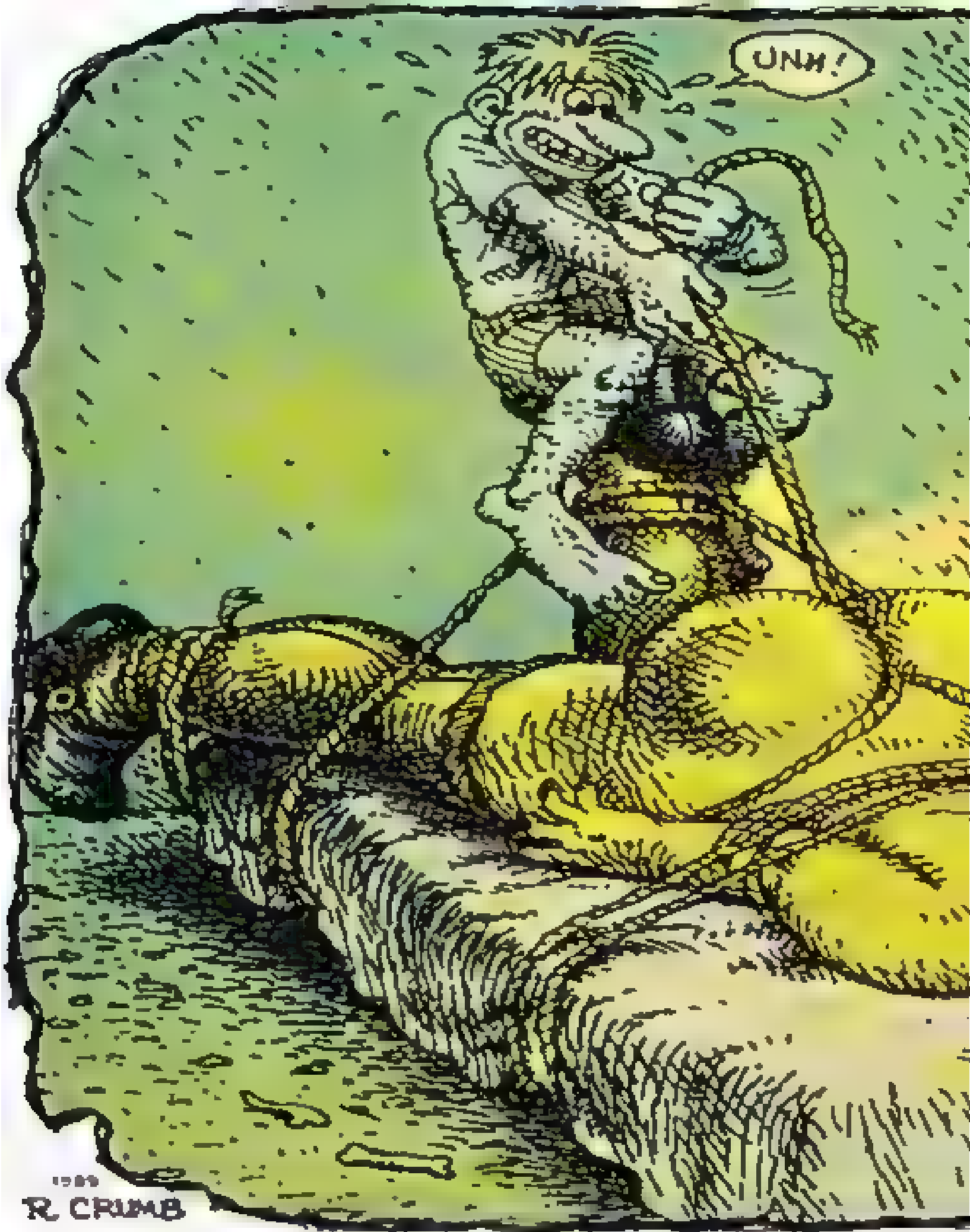
OW! AND HERE
I THOUGHT IT WAS
SAFE IF TAKEN
AS DIRECTED!!

LONG LIVE
SURREALISM!

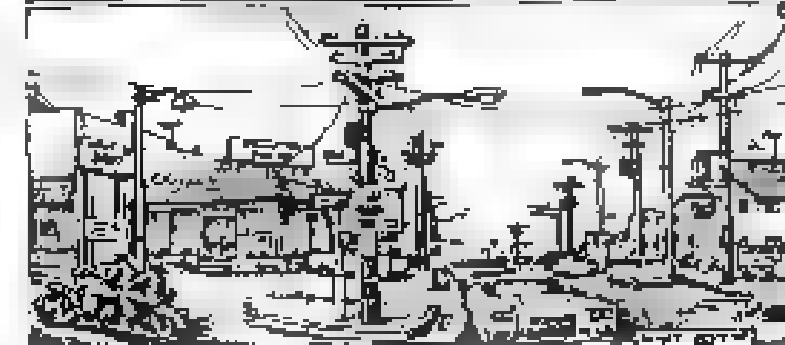
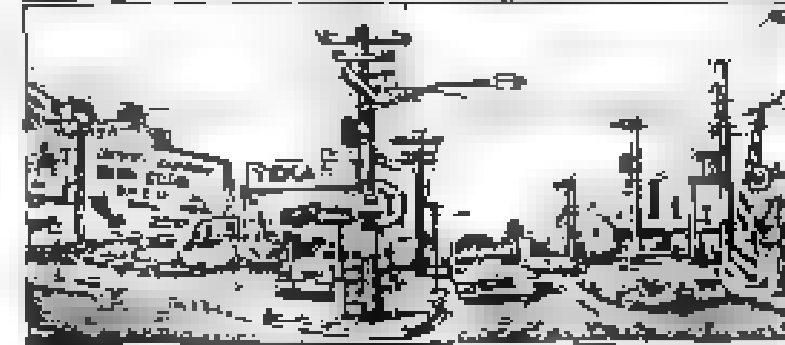
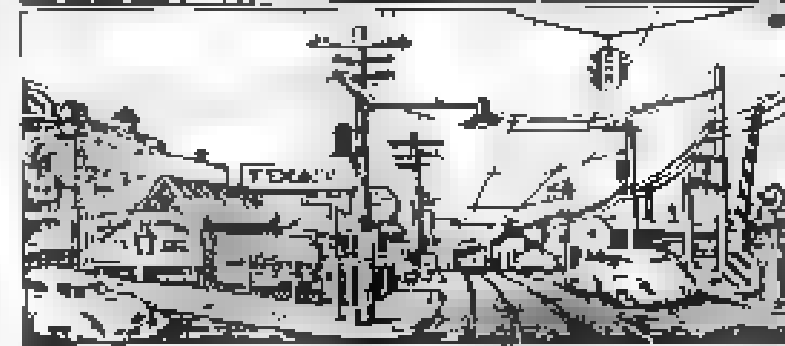
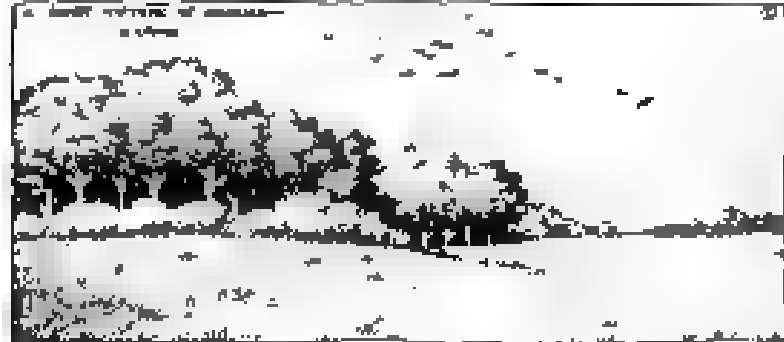
AW
JEEZ!

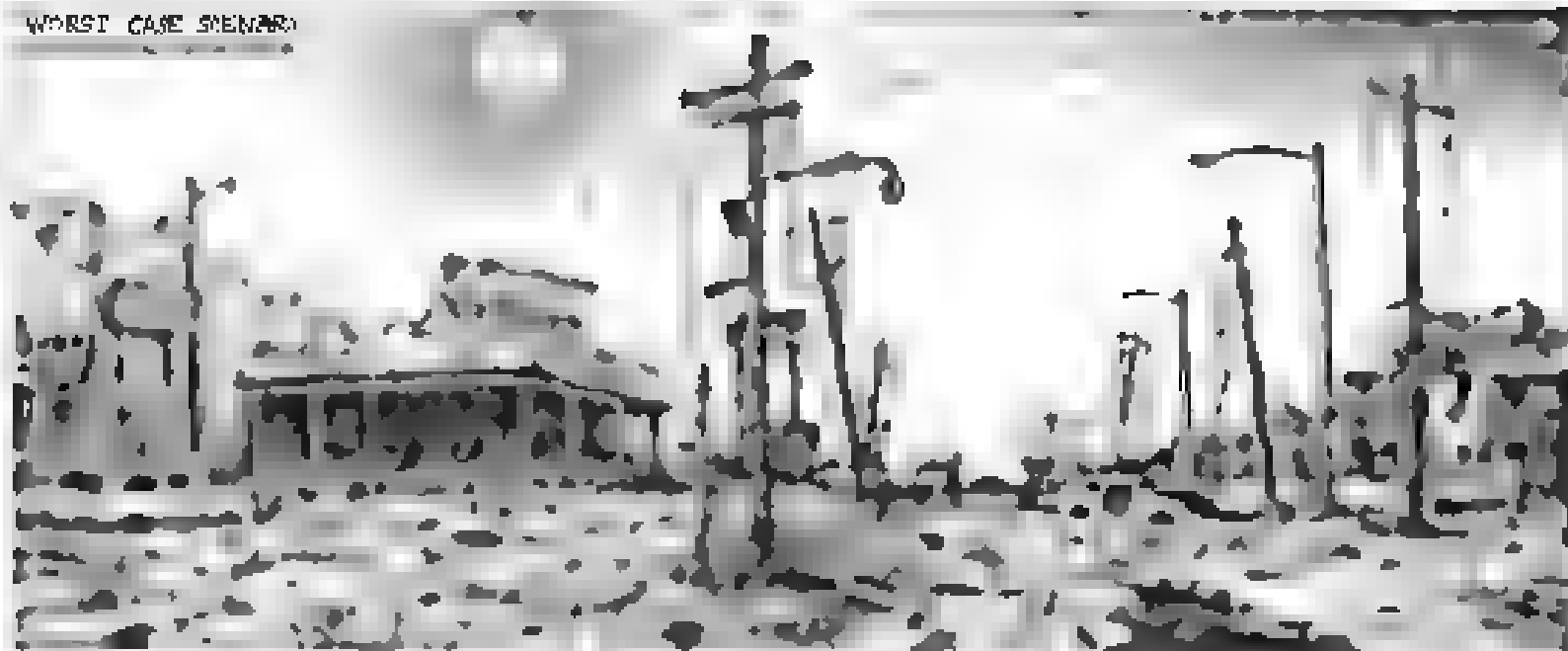
WO I ABOUT
READY FOR
THE BARRAGE.
HEH HEH



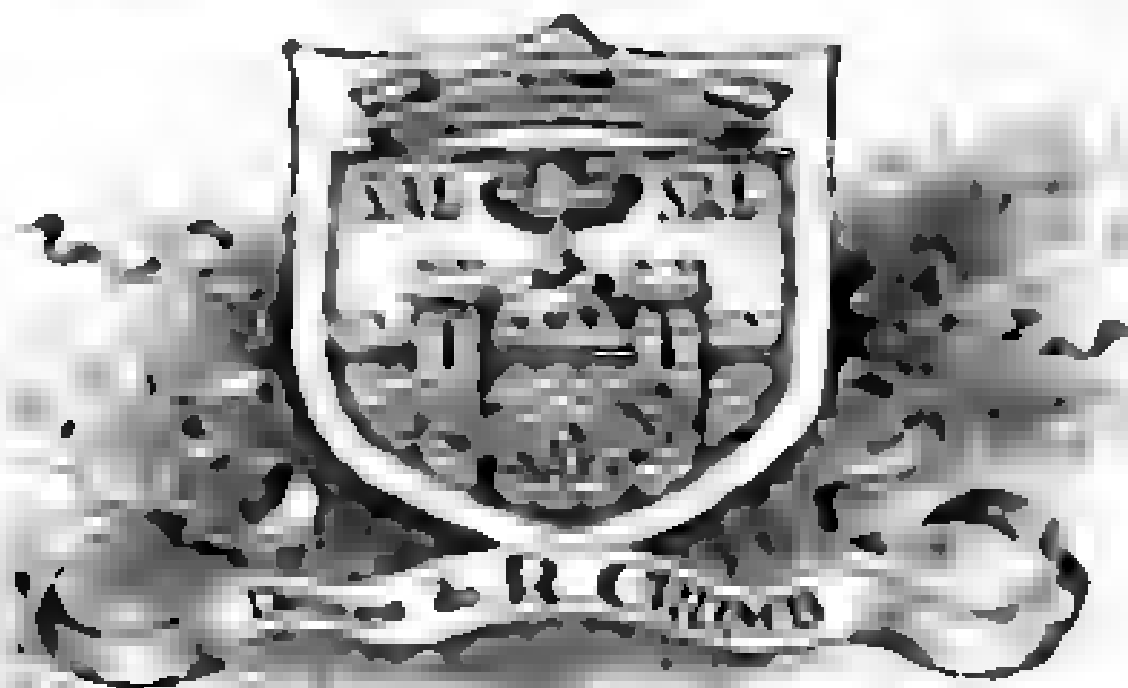
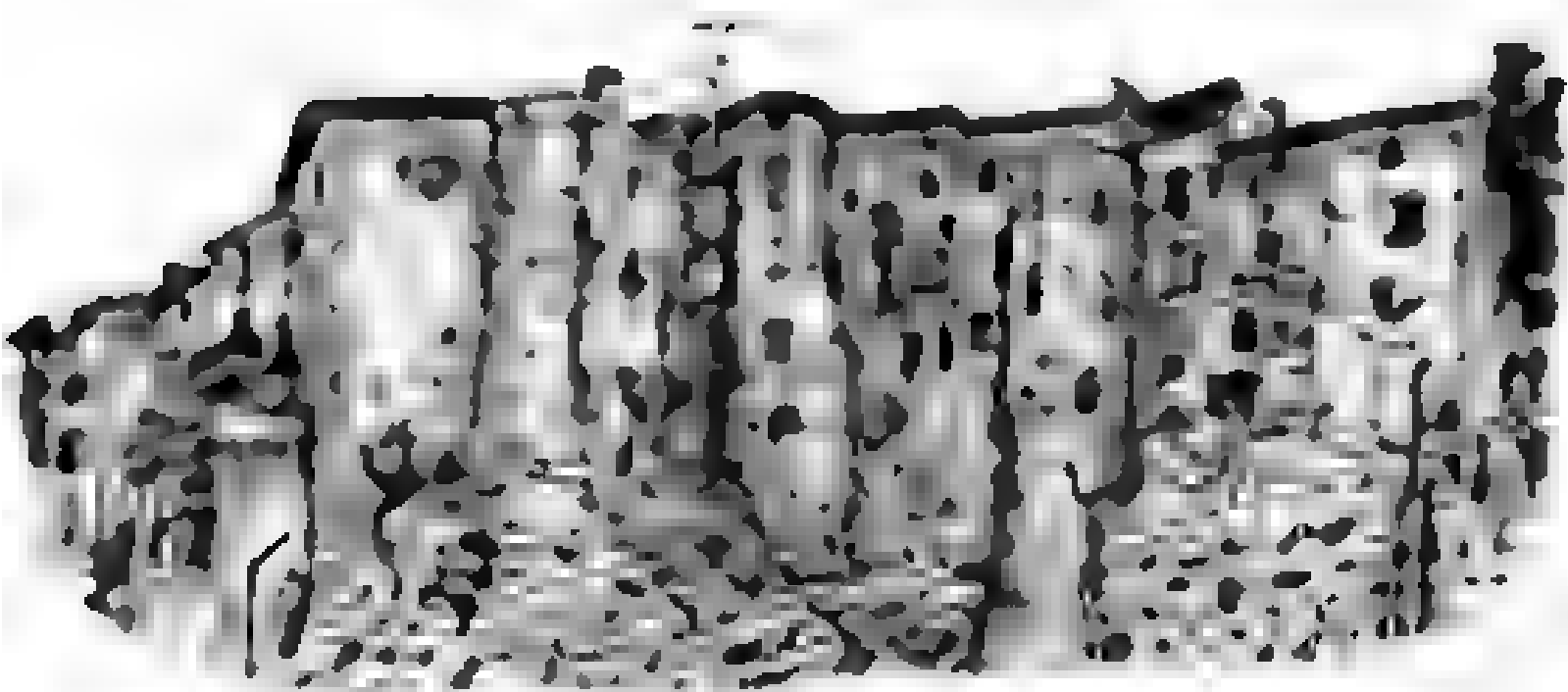








Vues de SAUVE







RUE du TERRAIL - HAUT



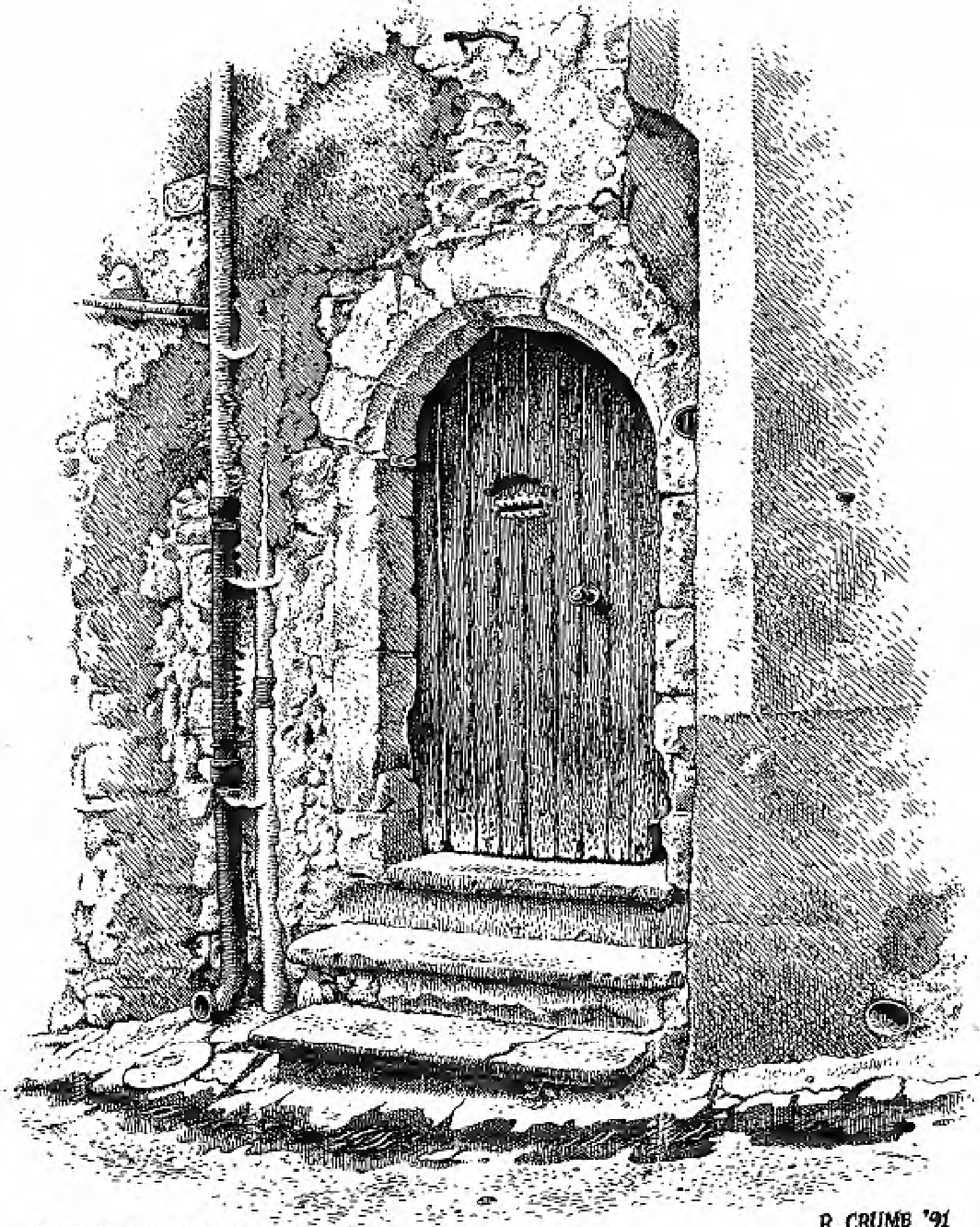




LE FRONT DE SAUVE



2. CHINESE



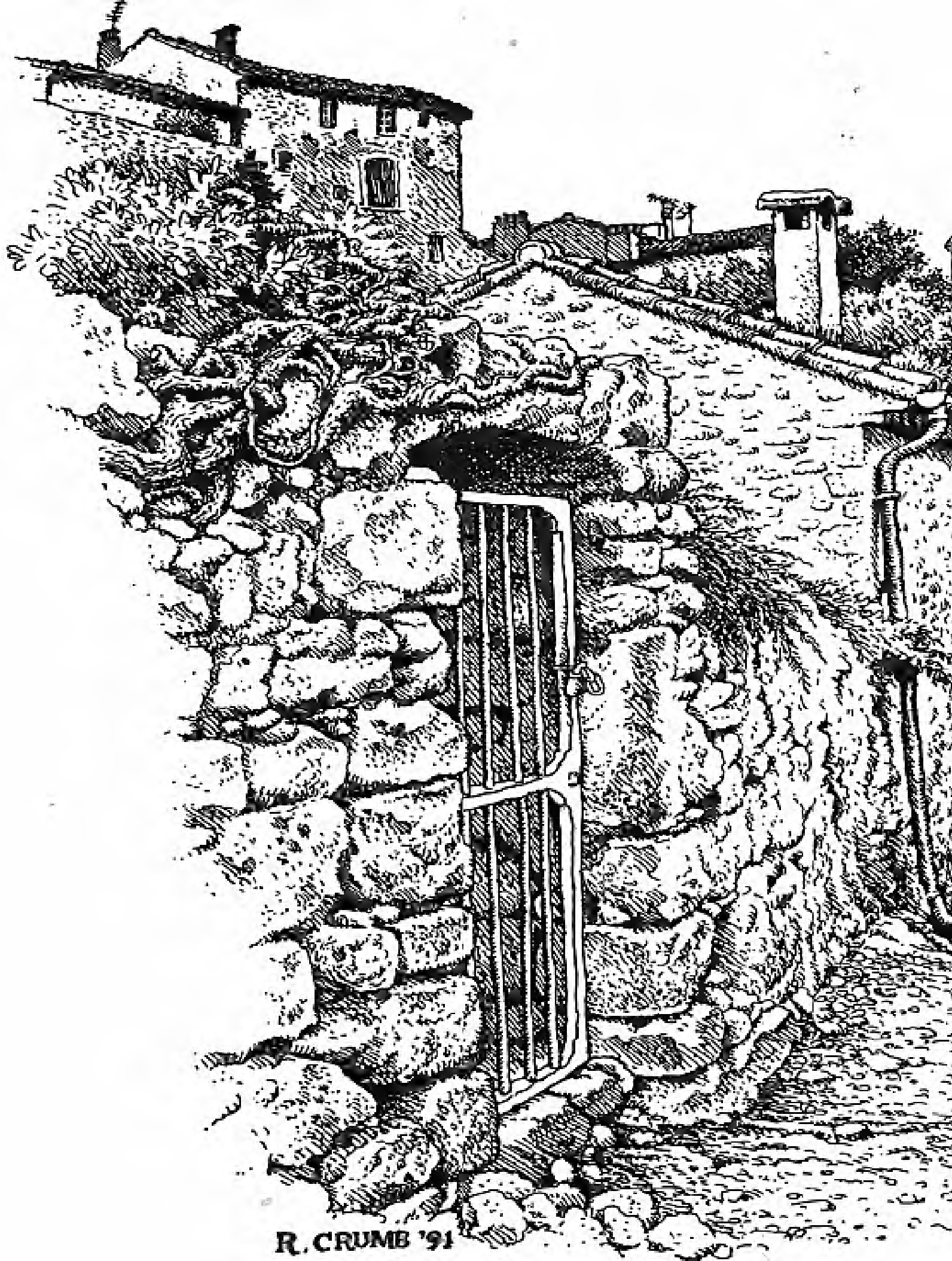
RUE du PONT VIEUX

R. CRUMB '91



R. CRUMB '91

RUE LORETTE



R. CRUMB '91



LE CHEMIN DE BAGARD